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ART DIGEST

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THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"WOMAN WITH BLACK CAT"

By George Luks

Awarded the First William A. Clark Prize at the Corcoran Biennial

See Article on Page 3

1st DECEMBER 1932

25 CENTS



"Tinting the Sail"

By George Elmer Browne, N.A.

LITTLE PAINTINGS BY GREAT AMERICAN ARTISTS FOR CHRISTMAS GIFTS

Recent small canvases of
New England Landscape

by

Hobart Nichols, N.A.

Small Landscapes

by

F. Ballard Williams, N.A.

Small paintings of

Spain and France

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George Elmer Browne, N.A.

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How Can It Know

The customs officials tried to collect duty on a mosaic version, made in Venice under the direction of an American artist, of Raphael's "Disputa," one of the treasures of the Vatican. The work was created for a church in Jersey City and cost \$30,000. A court declared it a work of art, entitled to enter duty free. The government has appealed the case.

It isn't at all surprising that the United States government does not know what is art and what isn't. It has given very little thought to the subject, unlike such nations as France and Italy.

What Is the Price?

There still persists, though perhaps not to its former extent, the feeling on the part of the public that art dealers' galleries are places to enter sparingly, to walk through with bated breath, and to leave silently, without causing the owners and attendants any more bother than necessary. Tension and caution still attend a visit to an exhibition, because the visitor feels that unless he has several thousand dollars to spend, he isn't exactly welcome. He has read in the papers of the high prices collectors pay for art, and he doesn't want to impose on dealers and take up their time in vain. Yet the very object he likes best, and would gladly take home with him if he could afford it, may be priced well within his means. He thinks it is beyond him,

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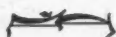
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and he is too timorous to ask and find out. And the art dealer is too much of a gentleman to run the risk of offending by supplying information unasked. Accordingly, there is a stalemate.

Both the public and the art dealers can help to break this impasse. The public will find it both pleasant and profitable to engage gallery attendants in conversation. Dealers and their assistants like to explain things. They won't ask the visitor to buy, and they will welcome him just as often as he wants to come. The dealers, on their part, might be less hesitating; they might find ways to put the visitor entirely at his ease. By just the right words printed in catalogues or expressed in friendly notices on walls or in windows, they could eliminate the visitors' hesitancy about asking prices. It would help a lot—these times.

Future of Antiques

What is to be the future of collecting in America? What will better times bring? What problems will the dealers in antiques have to face in the post-depression era?

These questions are discussed by Charles Messer Stow in the New York Sun in an article entitled, "A New Generation of Collectors Arising to the Country's Benefit." It is so provocative of thought, that excerpts from the article are presented here.

"Through the lean years through which we have been passing," writes Mr. Stow, "the collecting impulse naturally received a setback. Now that there are signs to indicate that these are over, the collecting fever is breaking out again, and not always in the same spots. Many who before were good customers of the dealers now have not the money to continue their collecting. Later on they will resume.

"There is, however, ready to take their place a large group of new collectors, men and women who have money and who are just getting interested in some form of art. It is to these buyers that the dealers must turn, and the most of them frankly know little about the things which have taken their fancy. They want to learn, though, and now more than ever before in their business careers it is up to the dealers to enter the field of education. Business is not so lively that they cannot afford to take the time for a little teaching, and they may be assured that this time spent in starting a collector along the right road will bring plenty of dividends later in sales.

"Every effort toward the education of a recognition of beauty and the stimulation of aesthetic appreciation leads to the development of good taste, and good living depends to a greater degree than we realize on good taste."

THE ART DIGEST can add its testimony to that of Mr. Stow regarding the appearance of a new body of collectors. In the last year it has received numerous letters from subscribers asking advice as to the whereabouts of desired objects, a circumstance in itself which indicates that new and inexperienced buyers are entering the market.

There is faith and hope in the following words of Mr. Stow, found in the same article:

"The profession of the antiques dealer is extremely ancient and in the main honorable. Doubtless there have been many times during the course of the ages when the antiques business has not flourished as the dealers would have liked. Doubtless there will be many more, but a profession as old as this does not come to an end overnight, nor does it disappear because of a slump. Every period of depression weathered successfully makes a business so much the stronger. . . .

"It was not so long ago that England looked with a little disdain on the pretensions of America to a culture which would find expression in gathering fine ceramics. Such collections as Dr. F. W. Gunsaulus's Wedgwood, now in the Chicago Art Institute, or George Horace Lorimer's Worcester, or Dr. R. T. H. Halsey's Historical Blue Staffordshire and Wedgwood medallion to cite three names at random, successfully remove the stigma that England would have put upon us.

"So thoroughly has this been removed that Viscount Lee of Fareham, who opened the British Antique Dealers' exhibition at Christie's last month, advised the collectors there to buy British, as a matter of course, and furthermore, to sell British.

"This cry has often been heard in the last few years in the British papers. Every time a dealer or collector from America has obtained an outstanding work of art in England and shipped it home various sober-minded and patriotic Britons have been moved to write protestations to the papers about the spoliation of their country.

"So it has come to be well established that there is appreciation in America and that there are collectors here who strive to achieve really fine collections."

THE ART DIGEST believes that the return of normal times will find some of the old collectors and many new ones adding to the artistic treasures of a nation which steadily and without interruption has become increasingly art minded.

If you like the work THE ART DIGEST is doing, find it a new subscriber. Price \$3 per year in the United States.

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No. 5

George Luks Wins First Clark Prize at 1932 Corcoran Biennial



"Spring Planting," by John R. Grabach. Awarded the Second William A. Clark Prize.



"In a Dream, I Meet General Washington," by N. C. Wyeth. Awarded the Fourth William A. Clark Prize.

Washington this month has more to offer the visitor than just a "lame-duck" congress. The 13th edition of the Corcoran Biennial Exhibition of Contemporary American Oil Paintings, one of the nation's really important national art shows, will open at the Corcoran Gallery on Dec. 4, and will continue through Jan. 15, except for Dec. 25 and 26 when the gallery will be closed. According to C. Powell Minnigerode, the director, the exhibition, comprising 343 paintings by 282 artists, is one of the finest so far held in the series.

The following cash prizes have been awarded: First William A. Clark prize of \$2,000, accompanied by the Corcoran gold medal, to George Luks for "Woman With Black Cat;" second William A. Clark prize of \$1,500, accompanied by the Corcoran silver medal, to John R. Grabach for "Spring Planting;" third William A. Clark prize of \$1,000, accompanied by the Corcoran bronze medal, to David Silvette for "Thornton Nye of Wytheville;" fourth William A. Clark prize of \$500, accompanied by the Corcoran honorable mention certificate, to N. C. Wyeth for "In a Dream, I Meet General Washington." A popular prize of \$200 will be awarded by the vote of visitors to the exhibition during the week beginning Jan. 2.

The Biennial jury was composed of Gifford Beal, artist, of New York, chairman; Wayman Adams, New York artist; J. H. Gest, for many years honorary director of the Cincinnati Art Association; Ernest Lawson, New York artist; and Edward W. Redfield, New Hope artist. Mr. Adams was called away before the work of the jury was entirely completed, and Charles Rosen, artist, of the Woodstock colony, substituted for him.

George Benjamin Luks was born at Williamsport, Pa., in 1867 and studied at the Pennsylvania Academy of the Fine Arts and at the

Düsseldorf Academy. This is the second time he has been honored at the Corcoran, having taken the fourth Clark prize and honorable mention in 1916. His other awards include the Temple gold medal at the Pennsylvania Academy, 1918; the Logan medal at the Art Institute of Chicago, 1920 and 1926; and the

Hudnut prize at the New York Water Color Club, 1916. Among other museums, he is represented in the Metropolitan, the Phillips Memorial Gallery, the Detroit Institute of Arts and the Barnes Museum.

John R. Grabach, born in Newark, N. J., obtained his training at the Art Students League of New York. He also is no novice at prize winning, having been awarded the Peabody prize at the Art Institute of Chicago in 1924, the Sesnan gold medal at the Pennsylvania Academy of the Fine Arts in 1927, and the Preston Harrison prize at the Los Angeles Museum.

N. C. Wyeth, a pupil of that noted teacher and illustrator, Howard Pyle, was born in Needham, Mass., in 1882. His previous awards include the Beck prize at the Philadelphia Water Color Club in 1910, the gold medal at the Panama-Pacific Exposition in 1915, and the bronze medal of the Washington Society of Artists in 1931.

David Silvette is prominent in Virginia art circles. At the time of the First Annual Exhibition of Virginia Artists, held in Richmond last Spring, THE ART DIGEST reproduced his "Thornton Nye" as one of the outstanding paintings in the show.

In order to provide room for the Biennial, it was necessary to remove the permanent collection from the American section of the gallery. A large number of these works, however, have been installed in rooms 73, 74, 75 and 76, in the West wing on the second floor, where they will remain through the course of the exhibition. These pictures were selected to reveal the trend of American painting since the early days, particular stress being laid on the artists who have previously received the William A. Clark awards.



"Thornton Nye, of Wytheville, Va.," by David Silvette, Richmond. Third William A. Clark Prize.

Whitney Biennial

The Whitney Museum is holding its first Biennial Exhibition of Contemporary American Painting, until Jan. 4. It is in this exhibition that the museum is making its most important gesture toward the encouragement of American art in these trying times. As announced previously, the museum will devote \$20,000 to the purchase of outstanding works from the show. These purchases are not to be considered as prize awards, but will be made to augment the museum's permanent collection, which is to be as nearly as possible a completely representative assemblage of contemporary American art.

The New York Sun has commented editorially on the purchase program in the following words: "From the viewpoint of the artist, the decision of the Whitney Museum to spend \$20,000 in buying works of art from its exhibition must seem quite the most significant and comforting development of the present season. . . . The Whitney Museum management has not only set a precedent but furnished the artists an incentive to be represented by their best. . . . However far the fund goes in the number of purchases made, \$20,000 thus invested in the works of living men in a single exhibition is of itself noteworthy in these days. . . . Here is a real help for a number of artists without any thought of charity or hint even of righteous patronage."

C. Adolph Glassgold, curator of the museum extension, stated: "The Whitney Museum believes that the surest way of fostering a national art is by actual support in terms of purchases as well as publicizing by holding exhibitions. This is a grave moment in the life of art in America, as it is in the survival of the artist. It becomes the urgent duty of every institution connected with art to contribute its every last effort toward the aid of those who make art possible."

About 160 artists were invited to contribute each a canvas of their own selection. Thus each artist was his own jury. This list of invited artists was carefully compiled by the museum so as to make the exhibition as comprehensive as possible, not merely from a geographic point of view, but to insure a wide variety of styles and tendencies. As a result every section of the United States is represented and every complexion of contemporary American art finds expression. "Although," point out the museum officials, "it may be that not every artist of merit will be included in this exhibition, and although men of merit equal to those shown may be omitted, nevertheless, the exhibition gives an excellent panorama of what is going on in American art today." Especially noticeable is the fact that the names so well-known to Eastern gallery goers have been supplemented by new ones from Chicago and the West.

Edward Alden Jewell wrote in the New York Times: "Considered in its entirety, the museum's first biennial is a very inspiring affair. It fills all of the museum's galleries, on three floors. No one unless badly troubled with prejudice, astigmatism or color-blindness could very well advance the argument that art isn't being practiced vigorously and adventurously in America. Color runs high, personalities clash and congenially link arms all up and down the walls. Pictures that might be called tame are extremely lonesome. Really good pictures are to be seen right and left, along with pictures that, while they may be not so good, are at any rate unusual and, by consequence, in no sense dull."

Although the purchase selections were made before the show opened, they will not be made public until after the exhibition's close, when

they will be displayed in the Annual Exhibition of Acquisitions which follows the Biennial. Below is an alphabetical list of the exhibitors:

Jean Crawford Adams, Dewey Albinston, Ivan Le Lorraine Albright, Edmund Archer, Emil Armin, George C. Ault, Josef G. Bakos, Paul Bartlett, A. S. Baylinton, Gifford Beal, Ben Benn, George Biddle, Isabel Bishop, Arnold Blanch, Lucile Blanch, Julius Bloch, Peter Blume, Oscar Blummer, Adolphe Borie, Louis Bouche, Fiske Boyd, Alexander Brook, Edward Bruce, Henri Burkhard, David Burluk, Bryson Burroughs, Jo Cain, Blendon Campbell, Vincent Canade, John Carroll, Nicolay Cikovsky, Florence Ballin Cramer, Konrad Cramer, Francis Criss, John Cummins, John Stuart Curry, Andrew Daburg, Stuart Davis, Charles Demuth, Nathaniel Dirk, Thomas Donnelly, Arthur G. Dove, Elsie Driggs, Guy Pene du Bois, Charles Stafford Duncan, Stuart Edie, Louis Michel Eilshemius, Stephen Etnier, Ernest Fiene, Frances Foy, Kenneth Frazier, Karl Free, Arnold Friedman, Emil Ganso, William J. Glackens, Anne Goldthwaite, Harry Gottlieb, John D. Graham, Davenport Griffies, Bernar Gussow, Marsden Hartley, Bertram Hartman, Childe Hassam, Harry Hering, Eugene Higgins, Stefan Hirsch, Gerit Hondius, Charles Hopkinson, Edward Hopper, Earl Horter, Isabella Howland, John Kane, Morris Kantor, Bernard Karfoll, Henry G. Keller, Georgina Klitgaard, Karl Knaths, Frederic Knight, Benjamin Kopman, Leon Kroll, Max Kuehne, Walt Kuhn, Yasuo Kuniyoshi, Richard Lahey, Edward Laning, Sidney Laufman, Ernest Lawson, Doris Lee, Hayley Lever, A. F. Levinson, Jonas Lie, William H. Littlefield, Ward Lockwood, Charles Logasa, Luigi Lucioni, Eugene Ludins, George Luks, Henry Lee McFee, Gus Mager, Peppino Mangravite, Beziand Marsh, Henry Mattson, Jan Matulka, Austin Mecklem, Garl Melchers, Kenneth Hayes Miller, Ross Moffet, Hermon More, David Morrison, Jerome Myers, Willard Nash, Georgia O'Keeffe, Otis Oldfield, Sam Ostrowsky, Walter Pach, Marjorie Phillips, George Picken, Salvatore Pinto, Theresa Pollak, Joseph Pollet, Henry V. Poor, Edward W. Redfield, Paul Rohland, Umberto Romano, Charles Rosen, Theodore J. Rossak, W. Vladimir Rousseff, Saul Schary, Katherine Schmidt, H. E. Schnakenberg, Ben Shahn, Charles Sheeler, Anatol Shulkin, John Sloan, Judson Smith, Rachael Sover, Eugene Speicher, Francis Speight, Niles Spencer, Joseph Stella, Maurice Sterne, Florine Stethelmer, Chuzo Tamotzu, Bradley Walker Tomlin, Herman Trunk, Jr., Allen Tucker, Carroll Tyson, Laura van Pappelendam, Dorothy Varian, A. Wolkowitz, Nan Watson, Max Weber, Harold Weston, Warren Wheelock, Arnold Wiltz, Grant Wood, Stanley Wood, Marguerite Zorach.

THE ART DIGEST expects to reproduce some of the purchased works as soon as the announcement is made.

Dr. Paris Is Honored

Dr. W. Francklyn Paris has been appointed honorary director of the Hall of American Artists of New York University. Dr. Paris is the originator of the plan for the hall and it is through his efforts that ten bronzes of American artists by American sculptors have been placed in the rotunda of the Gould Memorial Library at University Heights in the last fourteen years. He is now preparing to add to the collection a bust of the late Daniel Chester French by the sculptor's daughter, Margaret French Cresson.

The rotunda now contains busts of Augustus Saint-Gaudens, Clifton Ogilvie, Henry Kirke Brown, Walter Shirlaw, William M. Chase, Frank Duveneck, George Inness, J. Q. A. Ward, James MacNeill Whistler and Samuel F. B. Morse, the work of Herbert Adams, Paul Bartlett, John Flannagan, Charles Grafty, Andrew O'Connor, Albin Polasek, Philip Martiny, Piccirilli, Edmond T. Quinn, Janet Scudder and A. A. Weinman.

Sculpture for the Garden

In the exhibition of sculptural art for the garden which is being held at the Art Center, New York, until Dec. 3 before being circuitized to some of the larger cities of the United States, Paul Jennewein is showing a bronze, "Cupid and Gazelle" and Eugenie Shonnard a marble "Heron". Other sculptors included are Madeline Fabre, Brenda Putnam, Wheeler Williams and William Zorach. The show was assembled in co-operation with Averell House.

"Sold Out!"

Art history was made by Hovsep Pushman, noted painter of oriental still life, at his exhibition at the Grand Central Galleries, New York. Before the close of the opening day of the show the entire collection of sixteen paintings had been sold. Erwin S. Barrie, manager and director of the galleries, states that this is the first time in his 25 years of experience in handling American art that such a record has been made in a one-man show. He considers the feat all the more remarkable since it was enacted in depression times and also because Pushman is known as one of the highest priced artists in the country.

Pushman's works are owned by leading collectors throughout the country, including Mrs. Edward W. Bok, W. T. Grant, Irving T. Bush, Mrs. Albert H. Wiggin, Alvin Macauley, George D. Pratt, Thomas J. Watson, E. E. Quantrell, Bartlett Arkell, Walter Jennings, Mrs. Sidney Gorham, William P. Goodman, James A. Stillman, and Miss Mary Morton. Several museums also own Pushman paintings, one of his canvases having been just purchased by the Metropolitan Museum. His work has been reproduced in THE ART DIGEST several times in the last six years.

The New York Times recorded the unique event: "It is a most unusual and impressive experience to go about the room in which the pictures are displayed and to see beneath each canvas a little 'sold' wafer."

"But when quality alone is considered one is not surprised. Hovsep Pushman goes on year after year painting his exquisite still-lives, involving always much the same material by way of subject matter, and yet stencil would be the last word one would use in describing the result. Fresh charm invests each new venture of this brush."

"The artist's craftsmanship is most extraordinary. He works with the sort of precision and care that we associate with the Renaissance Italian masters, who, on the craft side, dedicated their lives to the attaining of perfection. Mr. Pushman's little Oriental figures and precious bits of pottery and glass are as beautifully wrought in paint as we suppose the objects themselves to be in their various materials."

Because of popular interest, the exhibition has been held over an additional week until Dec. 3.

Prints in Chicago Auction

Fine etchings and old English sporting print: from the collection of C. W. Widney of Joliet, Ill., together with additions from other sources, will be sold at the Chicago Book and Art Auctions, Inc., the evening of Dec. 8.

Pennell, Zorn, Whistler, Lepere, Blampied, Cameron, Heintzelman and Daumier are well represented. The Pennell section, comprising 18 examples, includes a number of the artist's famous industrial scenes. The Zorns comprise both portraits and nudes. Contemporary artists include Stanley Anderson, Robert Austin, Frank W. Benson, W. H. W. Bicknell, Bonnard, Brangwyn, Buhot, Roland Clark, W. Russell Flint, Laura Knight, Marie Laurencin, Max Liebermann, B. J. O. Nordfeldt, Malcolm Osborne, Louis Rosenberg and Cadwallader Washburn.

Oblivion Yawns

"I see," said Mr. Lapis Lazuli, the noted artist, "that Greta Garbo disguised herself and lived in Paris for a week without anybody recognizing her. It will be just too bad some day when I get a new suit and a new hat."

National Academy Opens Winter Show With 515 Works on View



"Summer, New York," by Leon Kroll. Awarded the First Altman Prize (\$1,000) for the Best Figure Painting.



"George (Pop) Hart," by Wayman Adams. Second Altman Prize (\$500) for Best Figure Painting.

The annual Winter exhibition of the National Academy of Design is now in progress at the Fine Arts Building, 215 West 57th Street. Painting, sculpture and graphic art by about 300 American artists, totalling 515 items, make up the exhibition, which will continue until Dec. 21. As in former shows, the works by non-members almost double the number by academicians and associate members—85 by academicians, 89 by associate members and 341 by non-members, whose exhibits were selected by jury from more than 2,000 submitted. The jury of awards—John Carlson, Charles C. Curran, Daniel Garber, Ernest L. Ipsen, Jonas Lie—selected from this vast assemblage the recipients for eight prizes and two medals. Old favorites were among these prize winners together with four newcomers. Following its custom, THE ART DIGEST reproduces all the prize winning works.

Leon Kroll, N. A., New York, won the first Altman prize for the best figure or genre painting with "Summer, New York," a canvas which combines still life, landscape and figure. The second Altman prize went to Wayman Adams, N. A., New York, for his portrait of George (Pop) Hart, an unconventional pose showing "Pop" draped in an Indian blanket. Gifford

Beal, N. A., New York, who began winning honors in 1903, was awarded the Carnegie prize for the best oil painting not a portrait for "Northeaster." Charles H. Woodbury, Boston painter, took the Edwin Palmer Memorial prize for the best marine with "The Changing Wind." One of the newcomers, Kenneth K. Forbes, Toronto, won the Thomas R. Proctor prize for the best portrait with "Captain Melville Millar."

The awarding of the Isidor medal comes as a pleasant surprise to Californians, who have often complained to THE ART DIGEST of the failure of the big Eastern shows to give just recognition to Western artists. This award for the best figure composition went to Paul Starrett Sample, Pasadena artist and former president of the California Art Club, for his "Unemployment," a Los Angeles mob scene.

The J. Francis Murphy Memorial prize for the best landscape by an artist under 40 years of age was awarded to Donald Teague, New Rochelle, N. Y., for "Eastern Point Light." Katherine M. Johnson, another newcomer, won the Julia A. Shaw Memorial prize for the best work by a woman artist with her "From a Provincetown Roof." In the sculpture section, Katharine W. Lane, Manchester, Mass., won

the Helen Foster Barnett prize for the best work by a sculptor under 35 with her canine figure "Narcisse Noir," and John Flannagan, N. A., New York, received the Elizabeth N. Watrous gold medal for his "Frame of Medals," a group of 42 examples. Reproduced herewith is "Walt Whitman," one of Mr. Flannagan's most distinctive pieces.

It is too early to give the reactions of the critics, with the exception of Edward Alden Jewell whose preliminary review has just appeared in the New York Times. Mr. Jewell, who might be called a member of the anti-academy group of New York critics, found this year's show "thoroughly typical of the academy" and therefore was chary of approval. "The academy," he wrote, "begets academism, strive as one may not to be thus ensnared. And it develops that even to write about the academy in its natural state involves the cheerless confederacy of stencil and stereotype. What is there new to say after one has dragged leaden feet through four vast rooms whose walls are as lively as a den of hibernating bears?"

"Not all of the work shown at the academy is academic, and some of it might not even have got in at all except for the convenient N. A. handle, which spells open sesame. Way-



"Unemployment," by Paul Starrett Sample. Isidor Gold Medal for Best Figure Composition.



"Northeaster," by Gifford Beal. Winner of Carnegie Prize (\$500) for Best Oil Painting in the Exhibition.



"The Changing Wind," by Charles H. Woodbury. The Edwin Palmer Memorial Prize (\$1,000) for the Best Marine.



"From a Provincetown Roof," by Katherine M. Johnson. Julia A. Shaw Memorial Prize (\$100) for Best Work by a Woman.

man Adams, for example, has mastered two types of portraiture—the sort that may be called 'salon' or 'commission' painting and the sort that, wielding a rough and apparently slapstick brush, can sometimes search the very fountainhead of personality. His portrait of 'Pop' Hart is a rugged, revealing piece of work. Like personality itself, it does not tell the whole story on the surface. Instead, it offers clues, inviting the mind of the observer to follow these up and little by little to arrive at conclusions that might so well appear glib and superficial were they all meticulously set down to paint.

"Nor does it behoove one to dismiss, in looking over an academy show, technical accomplishment that achieves or approximates perfection. If you enjoy watching expert painters solve their 'problems' (and who, seriously interested in art does not?), the academy show has much in this respect to offer. Of course, academicians, after all, are merely human and many of them are incapable of solving such problems. When one is capable of doing so and can, beyond that, call upon a genuine fund of creative imagination, then we have pictures such as Leon Kroll's beautifully conceived and originated 'Summer, New York,' which seen ere this—either at the Corcoran or in Philadelphia—now occupies the position of honor in the Vanderbilt Gallery at the academy. . . .

"Portraits and figure subjects predominate in the Winter exhibition. Some of them are prettily decorative, others are all but confoundingly 'real.' You half expect to see the knotted old hands move in Claude Buck's 'My

Mother-in-law.' Some of the landscapes have figures, again there will be only rocks and hills, trees and running brooks, or the wide open sea. They are, most of them, landscapes in the accustomed academic vein, though here and there an artist will break into a more novel stride, as Gifford Beal has done with his booming 'Northeaster'."

Two paintings have wreaths under them

A Supreme Honor

When the friends of John H. Vanderpoel, author of "The Human Figure," which is known to every art student, decided on his death to buy his painting "The Buttermakers," as a nucleus of a memorial collection, they probably did not know that the collection would grow from that one single picture to 411 works of art.

In 1913, after the purchase of the first picture, Dudley Crafts Watson, then an instructor in the Chicago Art Institute School and now its extension lecturer, suggested that each artist contribute a canvas to the memorial. The response was so enthusiastic that the collection outgrew the Vanderpoel School and is now housed in a gallery of its own in Beverly Hills, Chicago.

Vanderpoel, who was born in Holland in 1857, came to this country when he was 11 years old. At the age of 14 he suffered a fall in a gymnasium which made him a cripple for life. He became a student in Chicago's first Academy of Art, and when it merged with the present Art Institute, he accepted a position as instructor. At the time of his

denoting the artist's death during the year. They are Elliott Daingerfield, whose contribution is a Biblical subject, "Could Ye Not Watch With Me One Hour," and Carleton Wiggins, whose painting is titled "In the Meadows."

A compendium of critical comment will appear in the 15th December issue of THE ART DIGEST.

Jeath Vanderpoel had been an instructor there for 30 years, and in consideration of these devoted years, the Art Institute Bulletin said: "Few men have attained such skill in the teaching of academic drawing, and few men have so possessed the hearts of their friends and pupils. His profound knowledge of his specialty, with his faculty of winning the confidence and affection of his pupils made him probably the best teacher of the drawing of the figure living."

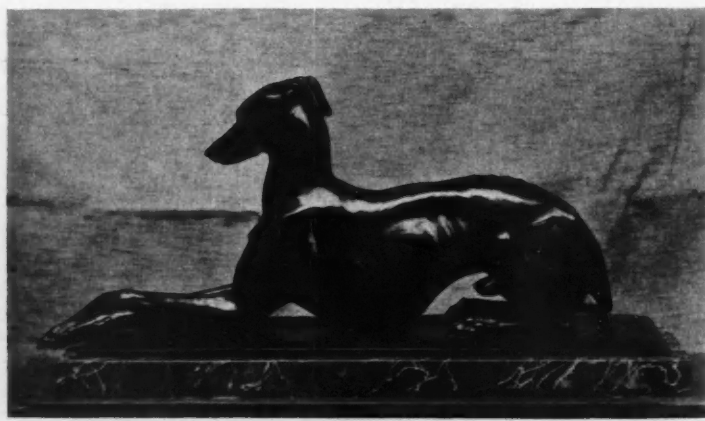
Tishler, Potter, Holds Show

Harold Tishler, who has just returned from several years of study and work in Vienna, is exhibiting a collection of objects in pottery, metal and enamel at the International Art Center of Roerich Museum. Born in Russia, Tishler came to this country when very young. He studied art in New York, but dissatisfied with formal training, he joined the merchant marine and for two years circled the globe.

It was after viewing some Chinese pottery in the Orient that he decided on his vocation. He went to Vienna, where he studied under Michael Powolney and Joseph Hoffman.

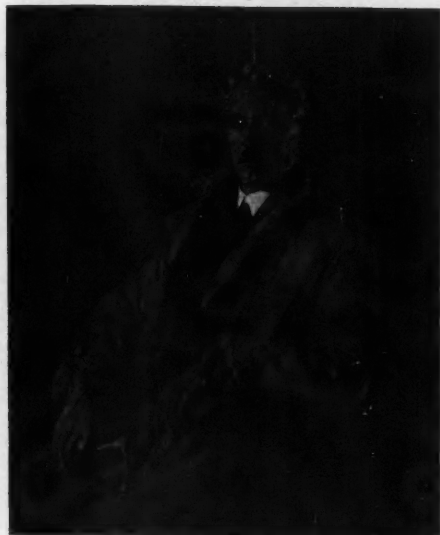


"Walt Whitman." One of 42 Medals by John Flannagan. Elizabeth N. Watrous Gold Medal.



"Narcisse Noir," by Katherine M. Lane. The Helen Foster Barnett Prize (\$200) for Best Sculpture by an Artist Under 35 Years of Age.

Newcomers Figure as Prize Winners at National Academy Show



"Portrait of Captain Melville Millar," by Kenneth K. Forbes. Thomas R. Proctor Portrait Prize (\$200).



"Eastern Point Light," by Donald Teague. Awarded J. Francis Murphy Prize (\$150) for Best Landscape by Artist Under 40.

"Out of Control"

Frederick Bessenger, California artist, who like Faust willed himself 'out of control,' has come out of an insane asylum, after a sojourn of two years, with a sheaf of portraits, which reveal rare insight into the minds of lunatics. For many years Bessenger has had Dr. Elie Faure, famous French art philosopher and critic, as a friend. Even the incarceration of Bessenger failed to diminish that friendship. In fact, Dr. Faure has so much faith in Bessenger that now he not only claims him to be the greatest artist on the Pacific Coast, but he bids him come to France where he will provide him with a studio for life. As a result of his fear-some adventure, California has also discovered his powers as a painter. Here is his story as told by Arthur Millier in the Los Angeles Times:

"It is now many years since Frederick Bessenger began—and ended—his strange experiment. As a painter he was interested in the work of the moderns. As a student he saw they were trying to get behind the veil of consciousness which civilization has hung before the soul. The problem of 'what we are,' underneath the layer of 'what we have become,' began to fascinate him.

"What am I, Frederick Bessenger?" he asked himself—and he conceived the amazing plan of 'letting go' to find out. He reasoned that man as part of the civilized community is a very different animal from man as part of universal, natural life. He began to let go. His theory was that self-will was at once the bulwark of society and the violator of the natural self. He would cease to will!

"Perhaps a man must be a little 'crazy' to attempt such a thing. Yet this peeling off of the conventional skin has tempted many a creative artist in search of himself. And then, from society's viewpoint, all artists are more or less cracked, anyway, for they work from impulse and emotion, not from the 'sane' basis of conscious thought and scientific knowledge.

"The day came when Bessenger lost the power to will. To his wife he was a failure. Frightened, she had him committed to the psychopathic ward, whence he was sent to Norwalk State Hospital for the Insane. But like Theseus in the Minotaur's cave he felt

he had hold of one slender little string which would lead him back to the outside world.

"He studied the patients, the doctors, the guards, and discovered that if insane people do not understand the sane, the reverse is equally true. He discovered, too, that artists are more akin to lunatics than to psychiatrists. His power to study insanity objectively was the Theseus's string.

"There were curious incidents. At first he was placed in a small observation cell. He needed exercise, found running round the tiny floor made him dizzy, so he would run for half an hour without moving from one spot. Guards would peer in and shake their heads.

"Not allowed drawing or painting materials, he cut, with his thumb nail, colored bits of paper from advertisements in the Saturday Evening Post and put them together in abstract composition. Many of these were destroyed by guards as 'crazy' stuff. The few he brought out are so beautiful that they put to shame the 'sane' high-paid illustrators who made the original pictures from which the parts were cut out. But to psychiatrists such activity was a sure sign of insanity.

"In his last year Bessenger was permitted to draw, and he made a series of drawings of asylum folk which is a precious record.

"Was Bessenger's experiment merely the useless extravaganza of a cracked mind? The answer is a little frightening. The paintings made since he came out of Norwalk differ from his pre-asylum works in this way. Where, before, his pictures showed that he was consciously trying to force lines, colors and forms into some significant aesthetic relationship, the recent paintings take one into a harmonious world of color and form.

"The inference is that Frederick Bessenger really found something of his natural self by this drastic following of a theory to its logical end.

"But the question that worries him is, will he, like Dr. Faustus, meet the fatal day when he has to pay for his dearly gained knowledge? Will the devil behind the veil of the conscious mind ultimately claim his soul?"

If you like the work THE ART DIGEST is doing, find it a new subscriber. Price \$3 per year in the United States.

New Galleries

The Howard Young Galleries, formerly of 634 Fifth Ave., New York have opened their new quarters at 677 Fifth Ave., which occupy the entire second floor of the building. The foyer and adjoining rooms are carried out in Gothic style, in which a neutral woodwork prevails. The XVth and XVIth century Italian paintings, arranged on walls of travertine, create an atmosphere of warmth and dignity.

A group of XVIIIth century English masters is the main attraction in the principal gallery, richly hung in dark velvet. Romney, Raeburn, Beechey and Lawrence are represented in this group, which has as its particular attraction a large canvas by Margaret Carpenter, whose work is unfamiliar to the general art public. This picture is, according to the New York Evening Post, "so much in the style of Lawrence that it indicates artists of the XVIIIth century were as nimble as those of today in finding out the technical methods and the palette of the fashionable painters and adopting them as far as possible."

Besides the paintings there are sculptures by Barye, Rodin and Epstein. "The galleries," continued the Post, "are to be congratulated on their new quarters and their handsome equipment."

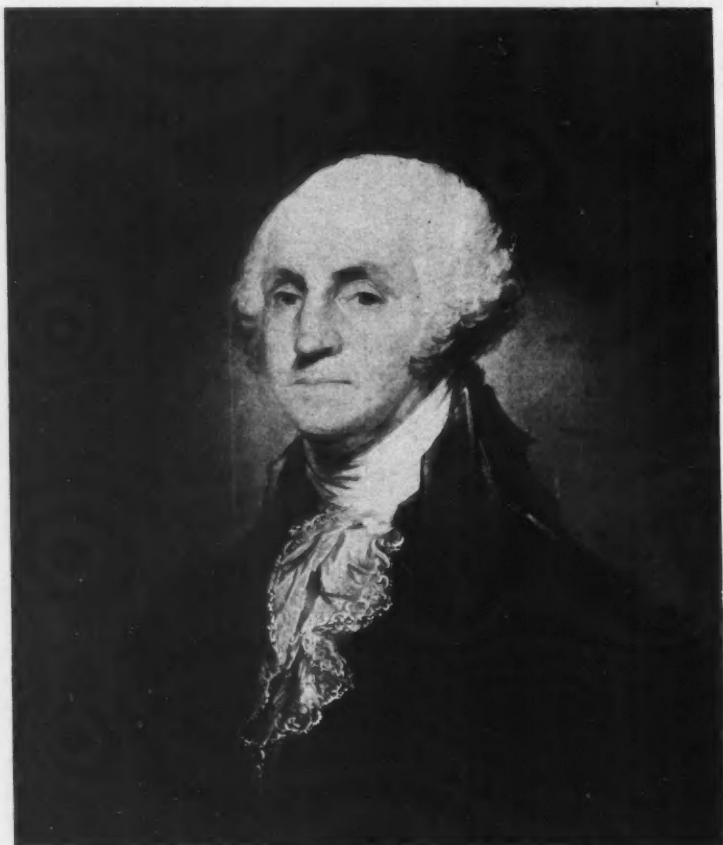
Dr. Lilienfeld to Open Gallery

Dr. Karl Lilienfeld, formerly associated with the Van Diemen Galleries at 21 East 57th Street, New York, announces he will open the Lilienfeld Galleries, Inc., at the same address. The new firm will act as the representative of Van Diemen & Co., of Berlin. Dr. Lilienfeld, widely known as an expert, assisted Dr. Hofstede de Groot to prepare his monumental work on Dutch masters.

Like Father, Like Daughter

Henriette Wyeth, daughter of N. C. Wyeth, who won the \$500 Clark prize at the current Corcoran biennial, is the winner of the \$100 painting prize at the Wilmington Society of Fine Arts in Delaware for her portrait of Joseph Hergesheimer. Another daughter, Carolyn Wyeth, was awarded honorable mention in the same show.

Unique Stuart Washington in Higgs Auction



"Portrait of George Washington," by Gilbert Stuart (1755-1828).

Important paintings, fine Chinese porcelains and pottery, Persian and Indo-Persian miniatures and manuscript fragments, sculptures in marble, bronze and wood, iridescent glass of the Hellenistic, Graeco-Roman, Roman and early Arabic periods, XIIIth to XVth century Persian pottery, gold ornaments and other treasure of the T'ang and Sung Dynasties, from the Gallery of P. Jackson Higgs, New York, will go on exhibition at the American Art Association-Anderson Galleries Dec. 3, prior to their dispersal the evenings of Dec. 7, 8 and 9, by order of the Supreme Court of the State of New York, County of New York.

Most important of the paintings, which will occupy the entire first session, will be a magnificent likeness of George Washington by Gilbert Stuart. This portrait was shown in the Bicentennial Educational Exhibition in New York, 1932. It is described in Mantle Fielding's "Gilbert Stuart's Portraits of George Washington," 1923; in Lawrence Park's "Gilbert Stuart," 1926; in John Hill Morgan and Mantle Fielding's "Life Portraits of George Washington," and in Gustavus A. Eisen's recent monumental "Portraits of Washington," 1932, Vol. I.

The portrait is accepted as belonging to a sub-series of the "Athenaeum" type, but has marked differences from that more familiar portrait, giving rise to the conclusion that Stuart saw Washington again in the flesh after making the earlier sketch, and that he recorded in this work his feeling of the fading life of the great statesman, whose frame had shrunk and whose features had taken on the pallor and transparency of age, following the political turmoils of 1796-97, the period of the "Athenaeum" portrait.

Albert Rosenthal, well known expert on Stuart, in a letter dated Philadelphia, Aug. 18, 1930, considered this portrait "unquestionably by Gilbert Stuart but of a type unlike any other Stuart Washington I have ever seen. I called Mr. Mantle Fielding's attention to it when he was occupied in developing his Washington (Stuart) list for publication. He unhesitatingly included it in his list and inserted it in his book. I could only conclude that it was a life portrait and not a replica of anything. There is no mistaking the technique, color and drawing. It did not require the process of elimination necessary in some doubtful portraits. It declared itself a portrait by Gilbert Stuart and no other artist of the period could have painted this Washington. It is unique in character among the Stuart Washington portraits."

Other paintings include: "Portrait of a Man," by Christoph Amberger; "Portrait of a Byzantine Emperor," Gentile Bellini; "Portrait of a Venetian Nobleman," Vittore Belliniano; "Bianco Capello de' Medici," Bronzino; "Madonna and Child with Angels," Pier Francesco Fiorentino; "Mrs. Bolton," Gainsborough; "Lady Jane Douglas as a Shepherdess," Allan Ramsey; "Captain William Greer," Romney.

An important and unique jeweled gold crown, set with pearls and rubies, dates back to the Sung Dynasty and is the subject of a monograph by Benjamin March, curator of Asiatic Art in the Detroit Institute of Arts.

Their Job

"When I am done for," said Mr. Lapis Lazuli, the artist, "I want my creditors to be my pall bearers. They've carried me so long, you know —"

"Dollars, Cents"

The address on "Art in Terms of Dollars and Cents" delivered over the Blue Network of the National Broadcasting Company on Nov. 23 by Peyton Boswell, editor of THE ART DIGEST, was as follows:

"The old popular conception of the artist hasn't entirely disappeared. He used to be thought of—and still is, I am afraid, by a great many people—as a peculiar and irresponsible type of person who affected long hair and flowing ties, who led a bohemian sort of life in attics, who often went hungry for the sake of painting pictures, and who, in short, was often a kind of vagabond whose shortcomings could be forgiven by the rest of the human race because—well, just because he was an artist. I'll grant that there was a bit of truth in that, once—that there was in some artists enough of the eccentric to set them apart from their fellow men. And it is perfectly true that artists generally, in all ages, have been pretty hard up, so much so that a certain story that is told about Whistler strikes a responsive chord. It concerns an artist who, unlike Whistler, had not yet gained fame. He was walking along the street in Paris one day when a voice hailed him from behind. Hearing his name, he turned, and there was the great Whistler. Ticked silly by being greeted in this manner by his famous colleague, whom he had only known casually, he said: 'Why, Mr. Whistler, how did you know it was I?' 'Easy enough,' replied Whistler, 'I recognized you through the hole in your coat.'

"Yes, the artist has always been pretty generally hard up—and he still is. It often happens that in the most productive years of his life he is shortest of money and most beset by worry. This is one of the unfair things in human society. For, in all the activities of men, the artist is perhaps the greatest creator of wealth with the least consumption of raw material.

"Let me illustrate. The artist—and I mean the real artist, not the failure who exists in all professions and trades—can take a piece of canvas on a wooden stretcher, worth, say, two dollars altogether, and some pigment worth, say, another dollar, and with the tools of his job—brush and palette knife—produce a picture that is worth anywhere from fifty dollars to ten thousand, depending on the genius, skill and fame of its creator. All that remains is for some lover of beauty, who has money, to see it and desire to possess it, just as he would desire to possess a book, or an automobile or a radio set. The artist has created wealth, and the moment the picture leaves his easel, he adds its worth to the nation's resources—to the economic granary. And he has used very little of the nation's raw materials. He has created value with his hands and brain and taste.

"Another instance. For the sake of argument, let us take two manufacturers, each the rival of the other. They make the same objects of utility,—maybe doormats, maybe electric heaters, maybe teacups. Both manufacture the same thing, whether it is a chair or a pan. They use the same raw material, and each uses the same amount of it as the other. This raw material, say, is worth one dollar. The first manufacturer puts this raw material through his shop, and, with labor, interest, transportation, retailer's profit and everything, the object is offered to the consumer for, say, five dollars. It is a perfectly good object and performs its function one hundred percent—whether it be doormat, chair, or what not. It is an honest article. But the other manu-

[Continued on page 30]

Etching Prizes

The Society of American Etchers is holding its seventeenth annual exhibition at the National Arts Club, 15 Gramercy Park, through December. John Taylor Arms, the president, announces prizes and honorable mentions.

Louis C. Rosenberg, for his etching "Place St. Germain de Pres," a scene known to thousands of American tourists in Paris, received the \$50 Mrs. Henry F. Noyes prize for the best print in the exhibition. "Vermont Hill," by C. W. Anderson, ranked by the jurors as practically on a par, received honorable mention with special commendation. Mr. Rosenberg, a former member of the American Academy in Rome, is known especially for his foreign architectural views. Mr. Anderson is one of many non-members of the society to be represented in the show.

Other prizes were the Kate W. Arms Memorial Prize for the best print by a member of the society, awarded to Robert Nisbet, for his dry-point landscape, "Through the Trees"; the John Taylor Arms prize for the etching showing best technical execution to Kerr Eby, for his winter landscape, "Turkey Hill," and the Henry B. Shope prize for the etching showing best qualities of composition to James E. Allen, for "The Builders." Mr. Allen took the Shaw prize at the Salmagundi Club's black-and-white show recently with the same print. A special honorable mention for technical excellence was awarded Allen Lewis for his Washington memorial etching, "Evacuation of Boston."

The exhibition is one of the largest the society has held, comprising 391 prints, including etchings, dry points, aquatints, soft-ground etchings and wood engravings.

New Wengenroth Triumph

Stow Wengenroth, who came into prominence suddenly two years ago, and whose work is still hailed as "brilliant" and "amazing" by the critics, is holding an exhibition of lithographs at the Macbeth Galleries. "Creative imagination is paralleled in this artist's work by technical equipment," said the New York Post, "so that his romantic, often dramatic, subjects are developed with great beauty of light pattern, richness of textures and clarity of design."

The New York Times noticed an even greater development, despite the fact that Wengenroth's technique may be difficult to vary: "Possibly Wengenroth's startling style involves the danger of repetitive utterance, but if so the peril is not yet alarming in stature. While some of the prints now shown have been seen and admired before, there are many new ones, which carry forward this artist's preoccupation with nature as haunted and irradiated by a strange, and often quite supernatural, luminosity."

Dudensing Galleries Reopened

The Dudensing Galleries, for years located at 5 East 57th St., New York, have taken temporary quarters at 4 East 48th St., where an exhibition and liquidation sale of examples of various schools is now being held. A number of shows are being considered for later in the season.

Cincinnati Juryless Annual

The Cincinnati Museum is holding its Third Juryless Exhibition of fine and decorative arts by local artists until Dec. 18. Professional artists, students and amateurs have combined to make this one of the most popular early events of Cincinnati's art season.

School of Paris Championed in New Show



"Corsage Bleu" (1921), by Pablo Picasso.

The last few months have seen the so-called "American wave" practically monopolize the columns of the art press. But now, with the new art season in full swing, a number of New York galleries are holding exhibitions which reveal that the "School of Paris" is still very much alive. The Valentine Gallery will hold from Dec. 4 to 24 an important exhibition of modern French painting entitled "Selection," comprising choice examples by what Valentine Dudensing believes to be the most important living artists.

These artists are Braque, Derain, Dufy, Lurcat, Matisse and Picasso. In his announcement Mr. Dudensing explains his selection: "First, I prefer the artists represented and believe them to be the most important living painters.

Second, the works selected are, in my opinion, characteristic and positive achievements by these men. I make no claim to complete representation of the 'School of Paris.' There are other significant artists. I do claim, however, that each artist represented here has contributed to art, that each one has made a definite and personal statement. In addition, it is apparent to me that the work produced is related. I ask the visitor to this exhibition to bear in mind this continuity.

"It seems to me that the future valuation of this epoch in art will be judged by the work of these painters."

As the personal choice of a man of Mr. Dudensing's wide experience, this exhibition should give American art lovers much to think about.

Madonnas in Christmas Show

For the Christmas season, the Ehrich Galleries, New York, announce a large group exhibition of paintings of Madonnas. This show will follow an exhibition of old masters, largely of the XVIIth century, taken from the galleries' own collection.

Morosini Exhibition Postponed

The Metropolitan Museum of Art has postponed the exhibition of the recently bequeathed Giovanni P. Morosini collection, which was to have begun on Dec. 9, until next spring or early next summer.

American Print Makers Annual

The Society of American Print Makers is launching its sixth year with the opening of the annual exhibition at the Downtown Gallery, New York, on Dec. 5, to continue all month. With prices particularly low, the society's annual will be, as usual, a feature of the Christmas season in the New York art world. All schools of print making and all types of subject matter will be included, giving a cross section of the graphic art in this country today. Peggy Bacon, Ernest Fiene, Gifford Beal, "Pop" Hart, and Mabel Dwight are among the 34 artists represented.

Many Medals Awarded to Artists at the Second New Jersey Annual



"1931," by Eda Lord Demarest. Montclair Museum Sculpture Medal.



"Arosa, Switzerland," by Ernest Schlageter. Awarded the A. A. P. L. Medal for Oils.

Nearly 250 New Jersey artists are represented in the Second Annual New Jersey Exhibition, which opened at the Montclair Art Museum with a reception at which 1,074 people were present. Several important sales already have been made. A feature of the show, which will continue until Dec. 18, was the presentation of medals of merit. Harry Lewis Raul is the designer of the Montclair Art Association's medal and the other is the work of Edith C. Barry for the New Jersey Chapter of the American Artists Professional League.

Last year the show was conducted at a deficit, but this year it is self-supporting, since the museum, the New Jersey Chapter and the exhibiting artists all share the expenses. Each of the 326 artists contributed one dollar per exhibit, after receiving notice of acceptance.

Because of the American Artists Professional League's adoption of its slogan, "I Am for American Art," the New Jersey chapter has

further adopted the slogan as the theme for a series of lectures in instruction on American art which will be delivered at the Museum in the course of the exhibit. These gallery talks will be given every Sunday afternoon at 4 P. M., until Dec. 18. The remaining speakers are Haynesworth Baldrey, Raymond P. Ensign and Henry Rankin Poore.

The awards of the Montclair Art Association were as follows: Medal of merit in oils, Estelle M. Armstrong; honorable mention, Henry S.

Eddy, Medal in water colors, Kathaleen Voute, honorable mention, William T. L. Armstrong. Medal in black and white, Ruth Starr Rhodes, medal in sculpture, Eda Lord Demarest.

The New Jersey Chapter's awards were: Medal of merit in oils, Ernest Schlageter; honorable mention, Daniel Kotz. Medal in water color, James Verrier; honorable mention, Max Murray Liebowitz. Medal in black and white, Chester Leich. Medal in sculpture, Joseph S. Andrews.

The Luther Bible

The famous Luther Bible, belonging to Dr. Otto H. P. Vollbehr, has arrived in Washington, where it joins the Gutenberg Bible, which belongs to the Library of Congress. The Gutenberg Bible was obtained from the Benedictine Monastery of St. Paul in Carinthia, Austria, by Dr. Vollbehr for \$375,000. Congress bought it, along with other Vollbehr incunabula, for a lump sum of \$1,500,000.

Before storing the Luther Bible in a safety vault, Dr. Vollbehr took its three volumes from their individual wooden cases and pointed out the Bible's many rarities. Printed by George III of Anhalt, a defender of Luther's reform movement, it was illustrated by Lucas Cranach. The first four pages of each volume were set aside for the autographs of the four great reformation leaders, Luther, Philip Melancthon, Johan Bugenhagen and Caspar Cruciger. On these pages they carefully penned religious sentiments in German, Greek, Latin and Hebrew.

Bottiau, French Sculptor, Here

A. Bottiau, noted French sculptor, has arrived in the United States to execute several commissions. He was decorated for his statues for the war memorial at Bellecour in memory of the American dead.

Naumberg Wing Opened

An east wing, added to the Fogg Art Museum of Harvard to house the collection donated by Mrs. Aaron Naumberg in 1930, has been opened. The principal rooms in the wing have been reproduced from the Naumberg home in New York.

Included in the collection is Rembrandt's "Portrait of an Old Man" and paintings by Hals, Murillo, Lorenzo di Credi and El Greco.



The Montclair Art Association Medal, by Harry Lewis Raul.



Medal of the A. A. P. L., New Jersey Chapter, by Edith C. Barry

A Great Collector

Monroe M. Schwartzschild, collector, lawyer and authority on George Cruikshank, died at the Beth Israel Hospital, New York, on Nov. 18. He was only 45 years old.

Mr. Schwartzschild first became interested in Cruikshank while reading the works of Dickens when a student at Frankfort-on-Main, Germany. According to the *New York Herald-Tribune*, he devoted much of his time from then on to ransacking bookstores in New York, London and Paris, bringing together a Cruikshank collection which ranks with those at Harvard and Princeton, the latter including many Cruikshank items given by Mr. Schwartzschild. Although he obtained most of his collection in London, Mr. Schwartzschild never tired of wandering about the old bookshops of New York—on Lexington Avenue and Twenty-third Street, in Wall Street, Forty-second Street and near the Courtland Street ferry—where he was a familiar figure. It was a romantic and fascinating hobby, a hobby at which he achieved his measure and more of success.

Besides works of Dickens illustrated by Cruikshank, Mr. Schwartzschild collected many personal letters of the artist. He also had an extensive collection of old volumes and first editions. In his collection of letters are items by Kipling, Shaw, Galsworthy and most of the prominent writers of the past fifty years. In the last issue of the *American Book Collector*, Mr. Schwartzschild told of his fascination in hunting Cruikshank works, revealing how hard it is now to find examples.

"Gone are the Cruikshank-filled shelves of book dealers," he wrote, "and, in fact, gone are a great many of the book dealers of twenty years ago. But, I must guard against giving the impression that an interesting collection of Cruikshank cannot still be formed. Seek and ye shall find. I would remind this generation of the spirit of freshness and of seeming perpetual timeliness which leaps from his work today, even as it did at its creation. Something of the irrepressible sprightliness of the youth continues to live in George Cruikshank's art as it lived in his seventy-three-year-old body."

Henry Carling Dies

Henry Carling, St. Paul artist and a master of pastel, died on Nov. 23. Many prominent Americans of a generation or so ago sat for portraits to him. Always a militant opponent of modernistic trends, Mr. Carling established an art school in St. Paul ten years ago to stress the value of sound academic training.

Shipping at the age of nine as a cabin boy on an English ship bound for South Africa, Mr. Carling was an extensive traveller all his life. In 1888 he settled in St. Paul, but continued his periodic painting trips.

Joe Redding Dies at 73

Joseph Deighn Redding, an early president of the San Francisco Art Association, died on Nov. 22, aged 73. Joe Redding, as he was familiarly known, was a brilliant lawyer, orator and a composer of music. He was the author of three of the famous "grove" plays given by the Bohemian Club of San Francisco in the redwood forests.

Edward Dowdall, Mural Painter

Edward Dowdall, mural painter, died on Nov. 22. He was born in Ireland in 1856 and came to America as a youth, studying art at Cooper Union. In London and Paris Mr. Dowdall's paintings won numerous prizes from 1895 to 1901.

Stolen!



"Ringling's Annie," by Madeleine Park.

An epidemic of art thieving is under way in New York. Not only have many prints been stolen from dealers' galleries, but several bronzes have been abstracted from exhibitions.

Recently from a show at the Art Center two bronzes by women artists were stolen. One of them was "Ringling's Annie," a giraffe subject by Madeleine Park of Katonah, N. Y., which is herewith reproduced in the hope that it may be recognized and returned by some art lover. The other was "Narcissus," a baby subject by Brenda Putnam.

Last season Miss Park was the victim of another theft at the Argent Galleries, when a bronze bulldog was taken. This season at the same galleries a work by Harriet Frishmuth was stolen.

Paff, Art Dealer, Drowned

A. E. Merriman Paff, New York art dealer and American representative of Durlacher Brothers of London, and Howard Lee, a writer, were drowned at Stonington, Conn., when their fourteen-foot dory capsized. Mrs. Lee, a third member of the party, swam a mile through rough water to the buoy on Rhodes Folly, and clung there for two hours until she was rescued by fishermen.

After the boat went over, one mile off shore, Mrs. Lee did not see Paff and Lee. Later their bodies came ashore. Paff was 45 years old. At one time he was connected with the Boston Museum.

Harry Berman Dead at 32

Harry B. Berman, one of the foremost of Philadelphia's young artists, died on Nov. 19 at Mount Pocono. Only 32 years old, he had been fighting pulmonary tuberculosis since last July. He saw service in the World War.

Berman was a graduate of the Pennsylvania Academy of the Fine Arts. His pictures are in numerous museums and private collections. A series of his dry-point etchings were acquired recently by the Pennsylvania Museum.

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December 6 and 7
[EVENINGS]

The splendid library formed by the late Ida O. Folsom. First editions of the greatest rarity by Barrie, Kipling, Mrs. Browning, Conrad, Thackeray, Dickens, Thoreau, Whitman, and others.

December 6

The collection of Chinese and Japanese art of the late Ida O. Folsom.

December 7-9 [EVENINGS]

Fine paintings, sculptures, and other works of art from the gallery of P. Jackson Higgs.

December 8-10

A superb collection of valuable diamond and other precious-stone jewelry in handsome modern settings. The stock of N. Miller, 671 Fifth Avenue.

December 14 [EVENING]

Paintings and drawings, chiefly of the modern school, selections from the collection of George S. Hellman.

There will be no exhibitions or sales immediately before and after Christmas. The first exhibition of the new year will open on Saturday, December 31, and will comprise the

NOTABLE ART COLLECTION

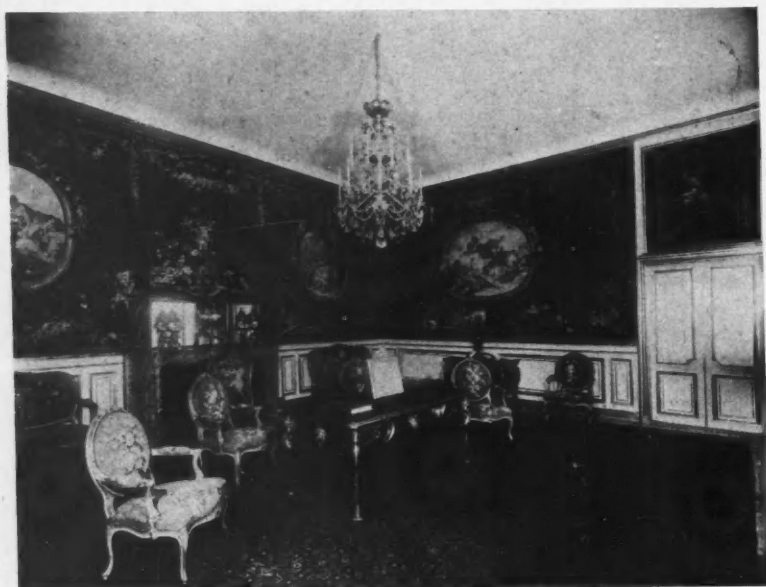
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Wildenstein and Company Open a Palace of Art in New York



"The Boucher Room" at the New Wildenstein Galleries.

New York art lovers have just been astonished by the opening of what are undoubtedly the finest art dealer galleries in the world, those of Wildenstein & Co., at 19 East 64th St. The art critics in writing about the building and its entrancing contents referred to it as a "palace of art," and no other words possibly could fit it so well. The interior is regal in its stateliness and beauty, and the works of art in the many exhibition rooms belong to the first rank.

The opening drew this from Henry McBride of the *Sun*: "The completed palace, with its rich, plush floor-carpet, its magnificent Boucher tapestried room, its Titian, its Marie Antoinette furniture, its Gothic carvings, its stained glass, its post-impressionistic masterpieces, burst upon the astonished art critics of the town like a night-blooming cereus in full flower."

And Edward Alden Jewell of the *Times*:

A Scandal in China

An exposure in Peiping, China, revealed that art treasures from the Palace Museum in the Forbidden City had been sold for \$400,000. Charges were made, according to the *Philadelphia Public Ledger*, that the directors planned to move the priceless porcelains of the Sung, Yuan, Ming and Ching dynasties to foreign controlled areas and mortgage them for \$30,000,000.

When a board of generals met to investigate

"This five-story building, as costly in its appointments as in the whole layout it is admirably adapted to the purposes to which it will now be put, argues the firm's belief that art has by no means permanently ceased to be an attractively marketable commodity. The enterprise, now dedicated and in full operation, was undertaken in 1930, when the future looked particularly black. As a gesture of faith it represents one of the season's brightest heralds of dawn."

There are large galleries, fitted up as period rooms and provided with furniture and paintings of the epochs represented; and there are, by way of innovation, numerous smaller exhibition rooms, hung with costly velvets, each intended for the proper staging of a single painting or sculpture. In these rooms the connoisseur can enjoy art as art should be.

The piece de resistance at the opening was

the sale, Yi Pei-chi, a museum director, said the articles were sold with the approval of the entire board and with the full knowledge of the city, provincial and national authorities. When asked to repeat his assertions in a signed statement, he refused.

An ironical phase is that some of the directors involved are also members of the Commission for the Preservation of Antiquities, which blocked the explorations of Roy Chapman Andrews, Sir Aurel Stein and others.

the Boucher room, a crimson rose tapestry salon with medallions by Boucher manufactured by the Gobelins in 1766-1771 and woven by Neilson especially for Lord Coventry's Groome Court near Worcester, England. It includes a set of furniture made expressly for it. Wrote Elisabeth Luther Cary of the *Times*: "The background of the tapestries with which the walls are hung is a deep glowing red, as innocent of orange as of blue; it is overlaid with a damask pattern of leaf form. Large oval medallions have mythological subjects, Neptune, Vulcan, etc., and an irregular border of birds and flowers. The covering of the chairs and sofas was woven with floral designs harmonizing with those of the tapestries on the walls, and the color is the same. The fabric is marvelously preserved. No one has ever fidgeted in those chairs. One almost would say that no one ever had sat in them."

Said Malcolm Vaughan in the *American*: "Since it is the finest French tapestried room ever brought to America, one hopes a civic-minded benefactor will acquire it for one of our museums, where it could be daily shown the public and where students of art, students of history and school children might gain from it a vivid perception of the glory of Boucher and the splendour that was France."

The internationally known firm of Wildenstein & Co. was founded 55 years ago in Paris by Nathan Wildenstein, who is today regarded as the dean of art dealers and a great authority on French art. His son Georges Wildenstein is the director of the *Gazette des Beaux Arts* and of *Beaux Arts* and other art periodicals. He has also written and edited several valuable reference books on French painting of the XVIIIth and XIXth centuries, the most recent being one on Manet, last Summer.

The head of the American house is Felix Wildenstein. Founded 30 years ago at Fifth Ave. and 28th St., New York, the firm moved to Fifth Ave. and 51st St. and afterwards to the fine building at 647 Fifth Ave., where it remained 16 years. The concern has been instrumental in placing numerous masterpieces of the French school in American museums and private collections.

Memorial for Mrs. Galland

A collection of paintings by Mrs. A. M. Galland, who, with her daughter, Miss Bertha Galland, recently lost her life in an automobile accident, may be converted into a permanent memorial to Mrs. Galland, according to the *New York Times*. Mrs. Galland's 86 year old brother-in-law, Col. L. A. Watres, former Lieutenant Governor of Pennsylvania, hopes the paintings may be turned over to the Everard Museum at Scranton, as a permanent memorial.

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"Museum Trophies"

The use of Colonial interiors as "museum trophies" was denounced and compared to the South Sea Islanders' former habit of exhibiting the heads of captured chieftains, by Dr. Leicester B. Holland, chairman of the Committee on Preservation of Historic Buildings of the American Institute of Architects, in a statement issued by the institute.

Protesting against a certain museum's attempt to purchase a panelled room in Charleston, S. C., Dr. Holland declared: "It is a rather shoddy and uncultural act to destroy the native heirlooms of any community to titillate the sentimentalities of casual wanderers weary of looking at great pieces of art. It is well to remember that even the humblest head has a certain dignity and interest upon its proper pair of shoulders, whereas it may be questioned if even 100 chieftains' heads have much aesthetic uplift, removed for exhibition purposes."

Dr. Holland, noting that American interiors are both popular and cheap, added: "Almost any authentic Colonial interior is considered suitable material for a museum, though the majority of them have little claim to be considered works of art. When they were built they were simply parts of houses, humble or pretentious, for folks to live in."

The Institute urges museums to refrain from purchasing or installing interiors or other parts of early buildings except those where demolition is inevitable.

Mrs. Logan Aids Artists

Mrs. Frank G. Logan, prominent art patron of Chicago, has opened an indoor market for needy Chicago artists at the United Exhibitors' Building, 9 West Washington St. The idea is an outgrowth of the open-air art fair so successful last Summer in Grant Park.

In transplanting the fair indoors, Mrs. Logan has arranged to supply each artist with a separate booth. At the last report, about 75 artists had joined the exhibition. The chief difference, according to C. J. Bulliet, art critic of the *Chicago Daily News*, is that, "whereas the Grant Park fair was dominated by the radical artist, the Tree Studio group is most conspicuous here."

San Francisco Women's Prizes

Dorothy Wagner Puccinelli was the winner of this year's prize at the seventh annual exhibition of the San Francisco Society of Women Artists, held at the California Palace of the Legion of Honor, with a drawing, "Study for a Fresco." Award of a five-year membership in the society was won by Alexandria Bradshaw for her oil, "San Joaquin, April." Jane Berlandin took the honorable mention with a group of three water colors.

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50 Drawings by Matisse Shown for First Time



One of a Set of Studies for "The White Plumes," by Henri Matisse.

In an exhibition of fifty drawings by Henri Matisse being held until Dec. 17 in the galleries of his son, Pierre Matisse, in New York, are three drawings from a set of ten which the modern French master made in preparation for the painting of "The White Plumes," a famous work owned by the New York collector, Stephen C. Clark. The three afford almost a key to the method of Matisse in building up his figures, which is to proceed with his pencil from elaboration to extreme simplification of line. The last of the series for "The White Plumes," expressing this final refinement, is herewith reproduced.

All the drawings in the exhibition come from a private collection in Paris and have never before been shown to the public, even in France.

Aitken's "General Howard"

Robert Aitken's equestrian statue of Major General Oliver Otis Howard, commander of the 11th Union Army Corps in the battle of Gettysburg, has been formally unveiled by the State of Maine on East Cemetery Hill, site of his headquarters during the sanguinary engagement. Maine appropriated \$30,000 for the eighty-ton memorial.

JOHN LEVY GALLERIES

BACK TO BOUGUEREAU

December 12th

ONE EAST 57th STREET

December 31st

NEW YORK

New York Criticism

It was just 20 years ago that Elisabeth Luther Cary of the *Times* wrote her first notice of Kandinsky in reviewing the famous Armory exhibition. Now, on the occasion of his first one-man exhibition in America at the Valentine Gallery, Miss Cary writes: "Kandinsky has passed the experimental stages of modernism in both Germany and Russia. Probably from the first he knew with a good deal of certainty what he wanted. He wanted to suggest with his art a harmony of inner life. He wanted to find spiritual values with form and color. He wanted his forms, movement and color to be abstract in order that association with external objects shall not hamper their effect upon the spirit or what his translators have been refreshingly willing to call the 'soul'."

"Abstract painting still lacks its significance for most of those who will visit the Valentine Gallery this month. Many of them, however, will feel the intense beauty of the associated colors in Kandinsky's recent work, just as they feel, without knowing clearly why they feel it, the intense beauty of star patterns in the deep blue of the night sky."

"Kandinsky's work is serious, in fact, solemn," Henry McBride wrote in the *Sun*. "He seems to seek for a pure beauty that is part of light itself, and will be understood consequently wherever light penetrates. It is a language, he hopes, suitable for conversations between the stars; suitable even for prayers. That is why he is solemn. He apparently gives no thought to the ultimate use of his pictures, as the Parisian painters do who live in the gay world and see their works, even in the midst of creating them, already adorning the boudoirs of the fashionable."

Royal Cortissoz, arch-conservative, of the *Herald Tribune*, had little enthusiasm for these abstractions: "When Kandinsky's book on 'Art of Spiritual Harmony' was translated by Michael Sadler in 1914 that wholehearted devotee admitted the inevitability of the question as to what Kandinsky was trying to do, and he answered to the effect that the artist was 'painting music'. . . . Kandinsky's paintings are constituted of weird lines and circles, zigzags, queer indefinable twists of form and bewilderingness of color. If these obfuscating diagrams are 'painted music,' then give me plain jazz."

Marin, the Courageous

John Marin, usually identified as a water-colorist, is exhibiting both oils and water colors at An American Place. In discussing Marin's new accomplishments in oil, Henry McBride of the *Sun* said: "Working in oils the essential John Marin remains the same. There is the same excitement in the recognition of something beautiful in nature and the same willingness to give free rein to fancy."

"It may be that the artist does not fly so high as he did in water color, weighed down as he undoubtedly is with the heavier ballast of the earthly ochres, but he flies nevertheless, and that is all that a citizen of the earth asks of an artist. To sail off into the

blue requires more courage in an artist than in an aviator, for the aviator has the advantage of a mechanical stabilizer and various other sure-fire devices, but an artist has nothing but an absolute will to keep him from ridicule, failure and death."

Royal Cortissoz of the *Herald Tribune* had a different opinion: "These all denote continued absorption in the curious hypothesis that Marin has long cherished. It is the hypothesis that, since he knows what he is driving at, the public must be content. . . . One cannot question his sincerity. No one could be as persistent as he has been unless sustained by a strong inner conviction. But his secret remains a secret. Just once, in a view of Lake Champlain, a gust of delight in color escapes him in such wise that he evokes sympathy and, almost, understanding. In the main he leaves the impression of an artist moving about in worlds unrealized and expressing himself in terms that are not only inchoate, but repellent."

"The Last Bohemia"

In its criticism of the Modigliani drawings from the Zborowski collection, at the Delphic Studios, the *Times* took a leaf from Francis Carco's "The Last Bohemia," and reviewed the meeting between Modigliani and the Poet Zborowski at the Dome in Paris and told how this new friend, who shared his poverty, "went forth from that meeting with the burning determination to make Modigliani famous." Zborowski, it seems, never for an instant doubted the young Franco-Italian painter's genius.

"By depriving himself," said this critic, "Zborowski was able to give his friend canvases and colors, and in time a humble studio. Carco describes how 'when one went to see Zborowski he would run down to buy a candle and, setting it into the neck of a bottle, would take you into a narrow room without furniture, bare, desolate, and in a corner of which the painter's canvases were heaped.'"

"As for most of the drawings at the Delphic, they may appeal to us not primarily as emblems of genius (some of them seem pretty miserable, with their sharp noses flattened into full-face silhouette and their eyes no surgeon could have set straight, even in the victims' extremest infancy), but rather as souvenirs of a fragment of febrile, ragged drama that reached its premature curtain because the actor's lips had been stilled by fingers of ice."

"Mainly portrait sketches in pencil," said the *Herald Tribune*, "they display a living, rhythmical line that he employed, but a very fragile one nevertheless. Only upon close inspection is one able to make very much out of these drawings, which include portraits of various friends of the artist, among them Picasso, Kisling and Cocteau."

French Flower Paintings

Henry McBride of the *Sun* considered the exhibition of French flower paintings at the Knoedler Galleries, assembled in co-operation with Etienne Bignou of Paris, "one of the best of its kind to have occurred in America." Stating that it had been assembled "with fine intelligence, and that good luck that always accompanies intelligence," McBride continued: "If the flowers of the older artists refuse to seem

old, it is to be noted, on the other hand, that the flowers of the new men refuse to be new."

"Andre De Segonzac has seized some of the most brilliant color that may be imagined from his garden and concocted with it one of the finest pictures he has yet shown, and Derain depicts a bouquet with the vigor of a Courbet, and Matisse, Raoul Dufy, Jean Lurcat and Vuillard excel themselves, particularly the latter."

"Of course, Fantin-Latour, Odilon Redon, Renoir, Van Gogh, Bonnard are to be anticipated as important contributors," said Margaret Breuning of the *Post*, "but the Picasso flower pieces, tender in color and sensitive in expression, the flaming sumptuousness of Dufresne's canvas, the tremendous vigor and assertive beauty of the pinks and coppery-hued flowers of Derain's big piece, Cezanne's decorative paper flowers in a vase, Lurcat's 'Vase de Fleurs' and the unusual flower canvases of Courbet and Delacroix contribute as definitely to the enjoyment of this unique occasion."

Gari Melchers Evaluated

The great achievement of Gari Melchers, whose life's work is in review at the American Academy of Arts and Letters, is, according to Royal Cortissoz of the *Herald Tribune*, "his blending of sound craftsmanship with a vivid, vitalizing approach to his subject. It runs all through the chronology of his exhibition, which can readily enough be surmised, despite the absence of dates from most of the paintings. His range is wide. He paints decorative flower subjects, the nude, religious and realistic pictures, landscapes and portraits. In them all he strikes a just balance between substance and form, between the inner meaning of his theme and the design in which he embodies it. His work is well done, technically, fine in its draftsmanship and in its treatment of form, and it is invigoratingly alive."

"Melchers is essentially a painter of the old school," said Edward Alden Jewell of the *Times*, "and works contentedly on what in terms of broad classification, would be called the academic side of the fence. In no sense a 'modernist,' Mr. Melchers yet has developed his style, of late years, from its earlier preoccupation with 'realism' into effects more in line with 'flat' decoration."

Biddle, Back from Italy

With color, character and humor all his own, George Biddle, back from a two-year sojourn in Italy, held an exhibition of paintings, drawings and ceramics at the Rehn Galleries. Calling his ceramics "the high spot of the exhibition," Margaret Breuning of the *Post* said of his paintings and drawings: "In his paintings there are the same wit and spontaneity which have marked his previous work, with a clearer palette and a more marked cohesion of design in his big figure canvases. The small landscapes of Italy are the most engaging of his paintings, warm in color, fluent, yet brought to decisive statement. The drawings are more interesting to me than the paintings, for the artist's flair for decorative pattern is here more strongly revealed."

"Humor, of course, has long been recognized as one of George Biddle's chief and most endearing gifts," said the *Times*. "It is still

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royally in evidence, thought not invariably does it assert itself as a major issue. You might find it difficult to explain the humor implicit in the spectacle of a cow and calf lying woodenly in a bit of roadway; yet the smile comes."

Davisson, the Self Trained

Oscar Davisson, Yale graduate and Oxford student, had his first one-man exhibition at the Ferargil Galleries. When he decided to become a sculptor he took no training except what he could glean from the completed work of well-known sculptors. "As a consequence," the *Times* said, "his work has an interesting personal quality which is sometimes lacking in the efforts of scrupulously imitative school pupils. The stamp of individuality in Mr. Davisson's sculpture is not conscious, but is a natural expression of himself free from eccentricity and duly respectful of the canons of art."

"The larger part of his exhibit is portraiture," wrote Margaret Breuning in the *Post*, "for which he appears to have a special flair, giving vigor and fluent continuity of contour to his portraits without impairing the impression that he is also securing an excellent likeness."

Kihn's Spanish Pictures

Turning from the American Indian to Spanish folk, W. Langdon Kihn showed a group of his new Spanish portraits at the Ferargil Galleries. It was evident to the *Sun* that Kihn preferred the Spanish girls to the bull-fighters, for there were "girls with fans, girls with mantillas, girls with combs and whatnot. The artist employs colored chalks and handles things with a rigorous insistence on form and a brilliance of color that results in a certain hardness, which, it is conceivable, is in keeping with the character of his types and their surroundings."

The *Times*: "Kihn has not set out to paint psychological studies. If his subjects were bothered about the depression or the fate of the Spanish monarchy, the spectator gets no hint from these portraits. Externals, however, he has portrayed competently, with full appreciation of the decorative."

Hirsch's New York and Mexico

The exhibition of paintings and drawings by Stefan Hirsch at the Downtown Gallery consisted of New York and Mexican subjects, all done within the last year. "His treatment of these two topics," said the *Herald Tribune*, "affords an interesting contrast, without probing very deeply into the character of either locality. The truth is that Hirsch is concerned far more with things of the imagination than with the essential aspects of life, and his trip to Mexico throws little new light on the country and its people."

The *Sun* did not agree with this: "He has painted native scenes with sympathy—and, one suspects, a sly sense of humor—as revealed in his 'Brass Band Resting' and his several studies of the ubiquitous burro, that eminently characteristic Mexican institution. His large Mexican landscape labeled simply 'Mexico' is also a vivid and telling performance. Besides

this his New York towers and roof tops seem comparatively drab for all their imposing expanse and bulk."

Renoir's Last 17 Years

A Renoir exhibition, restricted to canvases painted after 1900, is being held at the Durand-Ruel Galleries. Since Renoir died in 1918, the two latest canvases were painted in 1917. Crediting Renoir with being a genius, Edward Alden Jewell of the *Times* wrote of his "very good" days and his "not-so-good" days, explaining Renoir's "acutely ruddy" period.

"The ageing Renoir," said Jewell, "who prior to the turn of the century had accomplished such astonishing things, did not overnight revolutionize his palette, turning the former cool, pearly and more 'naturalistic' splendor into a semblance of fiery sunset. He did not incarnadine his nudes without premonitory hints. At one period the nudes for which he had become justly famous looked painfully like tomato juice cocktails and they had greenish spines. Many students admire this period tremendously, swearing by the 'red' Renoir. But there are others who suspect that toward the end Renoir's eyesight wasn't quite so dependable as it had been."

Vitality Despite Formalizing

Emile Branchard, an American artist of French parentage, who is exhibiting at the Bourgeois Galleries, formalizes and "simplifies nature," according to the *Times*: "In the process something vital is retained. In his landscapes one senses great sweeps of country. His figure paintings, though conceived primarily as color patterns, have a certain quality of life. His color generally is vivid and in some paintings especially telling."

"There is an unfortunate rigidity about his draftsmanship," Royal Cortissoz of the *Herald-Tribune* said, "but he has some faculty for omission and composes his pictures adroitly enough. He composes, them, too, with a certain originality."

Knight's "Hymn to Beauty"

Decorative panels on composition board, the result of a recent experiment, are included in the show of Aston Knight's works at the John Levy Galleries until Dec. 3. Commenting on this first show in several years by Mr. Knight, the *Times* said the artist's "rose embowered Normandy cottages in sylvan settings" recalled the days when the sentimental in art was in vogue. It declared Knight an accomplished landscapist in that "one can almost hear the rustle of water as one looks at glistening streams in his paintings."

Henry McBride of the *Sun* was enthusiastic in his praise: "In a word, he is primarily a painter intoxicated with the delights of the eye. His pictures radiate the joy of life, hymn praise to the beauty of the visible world."

De Monvel's Fashionable Portraiture

The elite of society is represented in the showing of portraits by Bernard Boutet de Monvel at the Reinhardt Galleries until Dec. 10. In the opinion of the *Times'* critic de Monvel is more adept in his portraits of women and children than in those of his male sitters but could "produce distinguished results on canvas while being entirely honest with his

The Independents

From April 7 to 30, 1933, the Society of Independent Artists following its custom for the past 16 years, will hold its annual exhibition open to all artists without selection by a jury and without creation of distinction among exhibitors through the awarding of prizes.

The fourth floor of the Grand Central Palace, New York's largest exposition building, has been selected, enabling the society to continue to hang as many as three pictures for each member.

Any artist may become a member of the society and exhibit in the forthcoming show upon the payment of \$9.00 for a year's dues, not later than March 1. Members working in two mediums may obtain extra space by payment of a double fee.

A. S. Baylinson, 54 West 74th St., New York, is secretary.

subjects, for he has a subtle decorative sense, which exhibits itself in line, color and the accessories. . . . The effects he obtains with his exceedingly thin use of paint are astonishing."

Line Engravings by Gooden

Stephen Gooden, modern English exponent of the old art of line engraving, has just closed a successful exhibition of his prints at the Weyhe Galleries of New York. Only praise greeted the exhibition from the critics. The *Times* spoke of the draftsmanship as "at once vigorous and very delicate. Mr. Gooden adopts, rather more than in essence, the classic style of the XVIth century; yet his plates fit neatly into the general mood of modern British graphic work."

Campbell Dodgson, in his comments in the catalogue, stated that Gooden was "the first young engraver of the XXth century to attempt in England what scarcely an artist had done since Blake and Calvert, to use the burin as an instrument for original engraving." It is an art, Mr. Dodgson points out, that requires that "diligent craftsmanship" that is so "rare in these days of haste and impatience." Margaret Breuning of the *Post* wrote: "The clarity and refinement of these exquisite engravings, depending equally upon the power of the firm, bold line and the brilliant design, render them distinctive works of art."

A Sportsman's Vallialla

The sportsman's delight, all types of duck and geese, canvasbacks, pintails, mallards, red-heads and widgeon, make decorative compositions in etching, drypoint, water color and oil for Roland Clark. This array of waterfowl pictures is on view at the Schwartz Galleries until Dec. 10 and should prove interesting to the sportsman art lover.

The *Times* critic, although he liked the etchings and drypoints, felt that "oil paint Mr. Clark does not use with the deftness he displays in etching, nor is his color all that might be desired."

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Unusual Pictures Appear in Hellman Auction

Ranging from a sheet of drawings by Benvenuto Cellini to examples of the work of such contemporary moderns as Charles Demuth and Ernest Fiene, selections from the collection of George H. Hellman, connoisseur and author of "Original Drawings by the Old Masters," will go under the hammer at the American Art Association-Anderson Galleries the evening of Dec. 14, following their exhibition from Dec. 10. Mr. Hellman has been for years prominent as an art patron and a discerning collector, who realized the worth of many young modern artists long before they received recognition.

Of considerable historical interest, aside from its artistic value, is the only known portrait painted of Henry David Thoreau. It is from the brush of his sister, Sophia Thoreau, whose name does not appear in books on American art, and was done when the famous author of "Walden" was 22 years of age. On the back of the panel in Thoreau's autograph appears the inscription: "Henry David Thoreau. Painted in Dec. 1839." Sophia Thoreau bequeathed her brother's manuscripts to E. H. Russell of Worcester, Mass, but left her other personal property to two cousins, one of them the Miss Thatcher in whose home this painting was found.

Mr. Hellman is the discoverer of Fragonard's long lost Italian sketch book, containing drawings he made while a "Prix de Rome" man (described and reproduced in the 15th February, 1932, issue of THE ART DIGEST). Ten original drawings by Fragonard are included in this auction sale. The late Merton Clivette, for whose recognition Mr. Hellman worked so hard, is represented by a large



"Henry David Thoreau," by Sophia E. Thoreau.
A Portrait That Ranks as Americana.

group. An extensive Whistler group includes oils, pastels and water colors. Among the other artists appearing in this collection of notable paintings and drawings, chiefly of the modern school, are Courbet, Degas, Gauguin, Inness, Pascin, Manet, Millet, Sargent, John La Farge, Raoul Dufy, Rockwell Kent, Maurice Kisling, Picasso, Sprinchorn, Vlaminck and Benjamin Greenstein, latest of the young artists to be taken up by Mr. Hellman and who is now abroad on a Guggenheim Fellowship.

"Fifteen" Now "Seventeen"

The Fifteen Gallery, New York, announces the addition of the following artists to its membership: Gladys Brannigan, New York; Alice Judson, New York; Charles Hovey Pepper, Boston, and Duncan Smith, New York. This brings the membership to seventeen.

Mrs. Brannigan was born at Hingham, Mass., and studied at the Corcoran Art School, the National Academy of Design and under Henry B. Snell. She is a member of such art societies as the American Federation of Arts, the National Association of Women Painters and Sculptors, the Allied Artists of America and the New York Water Color Club. Alice Judson, born in Beacon, N. Y., prepared for her career at the Art Students League of New York and under John H. Twachtman. She is a member of various art associations throughout the East. Mr. Pepper, now prominent in New England art circles, studied under William M. Chase and is a member of the New York Water Color Club, the Boston Water Color Club and the Copley Society, among others. Mr. Smith, mural painter and illustrator, was a pupil of Cox, Twachtman and De Camp. He is a member of the National Society of Mural Painters and other art associations.

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Liebermann at 85

A jubilee exhibition of portraits by the 85-year-old Max Liebermann, held in Berlin, revealed a "complete impression of this complete painter," according to Lina Goldschmidt in the New York Times, who counted Liebermann among the best representatives of German Impressionism.

In discussing the progress of Liebermann from 1878 to 1932, Miss Goldschmidt said: "The line is held clear. We encounter no storming and pushing, no seeking and finding; neither is there any turning back, any adoption of a new direction. The structure is logically completed. . . ."

"Max Liebermann is a Berliner. His life and work are inseparable from the peculiar atmosphere of this city. He belongs to the few surviving original characters of a city once so rich in original types."

Chicago Omits Exhibitions

Robert B. Harshe, director of the Art Institute of Chicago, announces that the annual International Water Color Exhibition and the annual American Exhibition of Paintings and Sculpture have been omitted from the institute's schedule for 1933. This move was necessary because of the preparations for the "Century of Progress" art exhibitions which will be held at the Art Institute from June 1 through October.

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Chicago

Art Marts

The artist is not wholly a "forgotten man." Many things are being attempted in his behalf, not only in New York but in other cities. One project in New York is the Indoor Art Market, sponsored by Mr. and Mrs. Lucien Tyng at 134 East 74th Street. The works of more than 200 artists, constantly exhibited, are selected by a committee of 49 collectors, some of whom go directly to the artist's studio and urge him to send his work to the market.

The mart, in progress since Nov. 19, will continue all Winter as a gallery in which artists hit by the depression can offer their works. On Nov. 22 an auction was held with George Chappell wielding the hammer assisted by a committee of debutantes, and \$2,175 was realized.

Margaret Breuning of the New York Post, urges the buying of art at this time, saying that not only will the buyer make a wise investment in the enrichment of his own life, but will help relieve the tragic situation in which artists are finding themselves. In her opinion this is "an occasion which no one should miss who is interested in the acquisition of a real work of art at a price which would have seemed incredible only a short time ago."

From Outdoors to Indoors?

Considering the limitations of the outdoor art market held in Washington Square, New York in November, the results were "thrilling" according to Vernon Porter, chairman of the Artists' Aid Committee. The total in cash realized was \$7,068; 1,015 works were sold and \$500 worth of commissions obtained. Of three sculptors exhibiting, two obtained commissions, and Saul Baizerman obtained \$195 in cash for one piece.

The permit from Mayor McKee allowed the exhibition to run nine days, but rain curtailed it to seven days. The receipts were not as large as from the first show in June, but 95 percent of the 370 artists made cash sales.

As an outcome of the Washington Square market, the Artists' League for Public Exhibitions is circulating petitions asking the municipal authorities to grant permanent space in some public building where artists may exhibit their works throughout the Winter. It is hoped this enterprise will be under way in time for the Christmas holidays.

Move Spreads to Syracuse

The Syracuse Museum of Fine Arts is the scene until Dec. 19 of a "Barter Show and Indoor Curb Market" sponsored by the Associated Artists of that city in co-operation with the Junior League. The large gallery of the museum has been transformed into a "street fair," designed and executed by Arnold Bauer of the College of Fine Arts faculty of Syracuse University.

The Leonid Stringency

"The headlines in the newspapers," said Mr. Lapis Lazuli, "say that leonids were scarce this year. What the deuce are leonids—money?"

ARGENT GALLERIES
42 W. 57th Street
Christmas Show
Dec. 5-31
Small pictures, crafts, sculpture
Prices under \$100

Auction Prices

Rembrandt's "Woman Plucking a Fowl," the outstanding picture among the 76 primitive paintings and old masters from the collection of Francis Kleinberger, New York art dealer, dispersed at the American Art Association-Anderson Galleries, New York, the evening of Nov. 18, brought \$26,000. The buyer was L. J. Marion, acting as an agent, it is reported, for a private collector of New York City. Bidding started at \$20,000, and was advanced by two bids of \$5,000 and \$1,000 each. The painting was reproduced in the 1st November issue of THE ART DIGEST. A grand total of \$126,000 was realized. Other of the highest prices follow:

28—Fragonard, "Mother and Child," Luis Ruiz, \$2,100. 30—Alessio Baldovinetti, "Madonna in Adoration," J. Stafford, \$2,100. 43—Niccolo Rondinelli, "Madonna and Child with Saints," J. Stafford, \$2,300. 44—Marescalco (Giovanni Buonconsiglio), "Portrait of a Young Man," J. Stafford, \$6,500. 45—Lucas Cranach the Elder, "Head of the Virgin," Karl Freund (agent), \$3,900. 46—Geertzen Tot Sint Jans, "The Crucifixion," E. & A. Silberman, \$3,000. 47—Jean Bellegambe, "The Conversion of St. Paul," F. Steinmeyer, \$3,500. 48—Sebastiano Luciani (called Del Piombo), "Ferdinando D'Avolas, Marchese Di Pescara and Vittoria Colonna," Wildenstein & Co., \$5,000. 49—Tintoretto, "Portrait of a Venetian Senator," Wildenstein & Co., \$4,000. 51—Pieter De Hoogh, "The Concert," J. W. Bentley, \$7,500. 52—Rubens, "Portrait of Breughel, the Younger," J. W. Bentley, \$3,600. 53—Francesco Del Rossi (called Il Salviati), "Portrait Group," J. S. Scoville, \$2,500. 54—Goya, "Portrait of a Lady in Blue Dress," Karl Freund (agent), \$5,400. 56—Goya, "Lady Playing a Harp," E. & A. Milch, \$2,600. 68—Giovanni Di Pietro Da Pisa, "Triptych: Madonna and Child with Saints," J. S. Scoville, \$2,600.

Kleinberger Furnishings

French XVIIIth century furniture and works of art, collected by Mr. and Mrs. Francis Kleinberger mainly for their Paris apartment during the early years of the present century, were sold at auction at the American Art Association-Anderson Galleries, on Nov. 19. Louis XV-XVI marqueterie cabinet work, settees and chairs in Aubusson and Beauvais tapestry and sculpture, including important examples by Coysevox and Carpeaux, comprised the sale. The total for the 121 items was \$25,555. The highest priced items:

52—Jean Baptiste Carpeaux, "Pêcheuse de Virgots," Mrs. N. M. Baldwin, \$750. 53—Carpeaux, "La Tendresse Maternelle," J. Stafford, \$1,300. 56—Coysevox, "Hercules Strangling the Serpents of Hera," J. B. Cortley, \$2,100. 57—Coysevox, "Hercules Vanquishing the Erymanthian Boar," J. B. Cortley, \$2,100. 58—Coysevox, "Hercules Vanquishing the Nemean Lion," J. B. Cortley, \$2,100. 100—Louis XVI inlaid tulipwood commode, French XVIIIth century, Carl Tucker, \$750.

Roland Moore Sale of Chinese Art

Examples of Chinese art selected from the collections of Roland Moore, Inc., New York art dealer, were sold at the American Art Association-Anderson Galleries on Nov. 17 and 18. Total for the sale was \$34,748. A few of the higher prices were:

76—Pair carved spinach jade lotus bowls on white jade stand, Keith Merrill, \$370. 175—Pair famille verte hexagonal vases with original covers, K'ang-hsi, L. J. Marion, agent, \$280. 235—Carved white jade bronze-form vase, Ch'ien-lung, W. H. Wood, \$560. 236—Carved Fei-Ts'ui jade bronze-form vase fitted as lamp, B. L. Gilbert, \$725. 242—Carved Fei-Ts'ui jade pagoda-form incense burner, Ch'ien-lung, Felix Gould, \$700. 311—Pair Imperial famille rose bottle-form vases, Chia Ch'ing, W. H. Wood, \$820. 333—Pair famille verte ginger jars, K'ang-hsi, Ralph M. Chait, \$520. 334—Pair famille rose temple vases, Ch'ien-lung, C. T. Loo, \$600. 335—Famille verte

Yugoslav Architect Shows His Pictures Here



"Vestige of Oriental Times (Yugoslavia)," by Yovan Radenkovich.

Yovan Radenkovich, a Yugoslav architect, is exhibiting his water colors for the first time in this country at the Argent Galleries, New York. The exhibition, which was opened by the Hon. Radoye Yankovitch, Consul General of Yugoslavia, consists of landscapes done in France, his native land, and Switzerland.

Besides having been editor of "Le Monde Technique," lecturer on modern art, and foreign correspondent of several Belgrade newspapers

during his seven years in Paris, Radenkovich has received ten international prizes in architectural design.

Said the New York Times: "Particularly effective are several of the Yugoslav subjects, notably 'A Vestige of Oriental Times' (with its suggestion of the impetuosity of Vlamincck); 'An Ancient Quarter in Dalmatia' and 'Monastery, Middle Ages.' In these subjects the color is wont to be somber."

Hawthorn vase with green ground, K'ang-hsi, C. T. Loo, \$3,100. 340—Pair famille verte vases, K'ang-hsi, Joseph Brummer, \$650.

The Bucher Art Auction

Paintings, tapestries, furniture and objects of art from the collections of Frederick Bucher, New York art dealer, were dispersed at the American Art Association-Anderson Galleries on Nov. 25 and 26. The total for the sale was \$38,839. The highest priced items:

251—Zorn, "Sunset, Solnedgang," agent, \$1,100. 252—Adolph Schreyer, "Cossack Horses in a Storm," agent, \$950. 248—Paulus Moreelse, "Bartholomeus Van Segwaert, Sheriff of Dordrecht, 1607," K. F. Schwab, \$650. 249—Sir William Beecher, "The Misses Bannister," L. W. Beach, \$550. 377—Brussels tapestry, Jan Frans Van Den Hecke, (circa 1680), Henry Curtis, \$2,025. 378—Brussels tapestry, also Van Den Hecke, Henry Curtis, \$2,025. 301—Gilded silver samovar of Czar Alexander III, Henri Antoville Galleries, \$1,100. 374—Antwerp armorial tapestry, early XVIIIth century, J. S. Pomeroy, \$1,200. 376—Flemish Renaissance tapestry, XVIIIth century, K. F. Schwab, \$900. 406—Pair Louis XVI fauteuils in XVIIIth century Gobelin tapestry, J. S. Pomeroy, \$850.

Three Brothers in One Show

Works by the three Pinto brothers, Angelo, Biagio and Salvatore, all winners of the Barnes Foundation scholarships, are being shown at the Mellon Galleries in Philadelphia until Dec. 13. Albert Barnes discusses their work in the catalogue, pointing out that they have only one essential point in common, unity of pictorial vision. The three brothers, each in his individual way, are making steady progress.

Folsom Art Sale

Chinese and Japanese objects of art from the collection of the late Ida O. Folsom of Boston will be dispersed at the American Art Association-Anderson Galleries, the afternoon of Dec. 6. Also included will be a small group of XVIIIth century English and early American furniture and decorations. The important Folsom library of rare books, also to be sold, is described on page 23 of this issue of THE ART DIGEST.

Ming, K'ang-hsi, Ch'ien-lung, Chia Ch'ing and Tao-Kuang pieces occur in the porcelain, with famille rose, famille verte vases, bowls, temple garnitures, flower pots, beakers, bottles and other typical objects. In the carved ivories appear statuettes, vases and groups, including a carved and tinted ivory statuette of Kuan Yin, and a statuette of one of the seven Gods of Good Luck, his flowing garments of gold-enriched lacquer. Among the bronzes is an important pyriform vase with handle, a Chou piece with rich encrusted green patina. Semi-precious mineral carvings include Yung Ch'eng and Ch'ien-lung pieces, with jade, lapis lazuli, red jasper, amber and carnelian represented. A quantity of XVIIIth century and some XIXth century lacquer, with decorated boxes, gold lacquer inro, traveling shrines, cabinets and ornaments also come up in the collection.

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Detroit's Experiment

The Annual Exhibition for Michigan Artists has gone independent. At last year's show the dissatisfaction over the selections of the jury was so strong that a large group of the artists broke away and organized their own exhibition—sans jury. As a measure to prevent another such revolt, the Detroit Institute of Arts, sponsor of the exhibitions, has decided to take a lesson from the independents and has this year dispensed with juries entirely.

Clyde H. Burroughs, secretary of the Institute, in making the announcement pointed out that a jury exhibition—no matter how the jury be picked—is never entirely satisfactory. He feels that the recent Michigan shows, selected by jury, have pleased neither the artists nor the public, and have resulted largely in "rump" exhibitions initiated by the malcontents and the strong organization of the Society of Independent Artists. This year the two factions have succeeded in adjusting their differences, with the officers and directors of the Independents agreeing on an experiment to combine their exhibition with that of the Michigan Artists under the no-jury plan.

The show will be held from Jan. 3 to 30, the closing date for entries being Dec. 22, at the Institute. All Michigan artists, including those living outside the state, are eligible to enter two pictures not exceeding 40 inches in either dimension, or one painting not exceeding 72 inches. An entry fee of \$1 will be charged each exhibitor to cover partial costs of the exhibition. After the closing of the show, a selected group of exhibits will be sent on a circuit of Michigan, being shown at Port Huron, Flint, Ypsilanti and Kalamazoo.

The usual prizes will be continued. The Scarab Club medal, for the most important contribution to the success of the exhibition, will be awarded by the artists of the club. The Detroit Museum Founders Society prize, for the best work by a resident artist, will be awarded by the society's trustees. The Modern Art prize, given by Robert H. Tannahill for the best picture exemplifying modern tendencies in art, will be awarded by the Friends

of Modern Art. The winner of the Etching Purchase prize, provided by Hal H. Smith, will be selected by the officers of the Print Club.

Detroit will draw the attention of the whole art world during the course of this exhibition. The success or failure of the "Detroit Experiment" should have a nation-wide significance.

New Brooklyn Displays

The Brooklyn Museum has opened a new decorative arts section, a collection of costumes, American and European, laces, embroideries and a Dutch patrician house of the XVIIth century. These exhibits are installed on the third floor of the Museum, near the nineteen early American rooms which have proven so popular since their opening.

The collection of costumes is one of the largest in the country and furnishes a visual history of fashion from Colonial times, illustrating especially the changes in dress during the last half of the XIXth century. The collection of lace and embroidery covers all countries and all periods from the year 1400. Many of the examples have been associated with eminent personages of church and state. Of this section, the Russian laces and embroideries known as the De Shabelskoy Collection, the gift of Mrs. Edward E. Harkness, form a colorful and striking part.

Two rooms of a Dutch manor house of the XVIIth century, displayed on the third floor of the museum, have been placed in a suitable edifice with a small formal garden in front. Special features of these interiors are the fine tiled fireplace, the complete oak wall panelling, and the windows with leaded glass representing the escutcheons of the various provinces of Holland. An alcove bed in Dutch style is a quaint part of the display.

The New Hats

Eight young St. Louis artists calling themselves "The New Hats" have banded together to combat "old hat" ideas, and have just held a show at the Noonan-Kocian Galleries. They are: Charles Englekey, Gregory Ivy, Joseph Jones, Miriam McKennie, Jessie Rickley, Wallace Smith, Oscar Thalinger and Val Vogel.

Chicago Artists

A strong trend toward Americanism marks the annual exhibition of the Chicago Society of Artists, being held until Dec. 5 at the Chicago galleries of M. Knoedler & Co. Inez Cunningham, now art critic of the *Herald and Examiner* after years of experience on the late *Chicago Post*, gave high praise to this phase of the exhibition:

"Paris and the Riviera are departing at last from canvases which we have long hoped to see decorated with artistic interpretations of the local scene. The striving for the exotic in figure painting is happily less evident than usual, too. You will find in the exhibition people taken from local contemporary life. No more Montparnassons, no beggars of Bagdad, but men and women who ride on Clark street cars and air their babies in Lincoln Park." It is noticeable, points out Miss Cunningham, that since the depression America and American subjects concern Chicago painters more and more.

The writer also noted a buoyant air about the exhibition: "Perhaps no class of people has been as seriously affected by the depression as the artists, and yet they seem to be less hurt in their souls than the rest of us. The exhibition is a gay one. It seems a fine thing that a firm of dealers so powerful in the traditions of the art world knows the importance of the present exhibition and has presented it with such excellence and éclat as Knoedler has done." After singling a painting by Ivan Le Lorraine Albright, who literally created his work himself, weaving the canvas, painting the picture and then making the frame; and others by George Melville Smith, Francis Chapin, George Lusk, Louis Weiner, Aaron Bohrod and Frances Foy, the critic sums up: "These and many others contribute to the general spirit of hopefulness that seems to keep the painters going while the rest of us get crankier and more panicky every day."

The following awards have been made: Gold medal, Flora Schofield for "Idyl of the Sea;" silver medal, Emil Armin for "Rock Road;" bronze medal, George Melville Smith for "Heavenly Day;" honorable mentions, Francis Chapin for "Nude," George Lusk for "Composition," and Frances Strain for "Landscape with Two Nudes."

The Chicago Society of Artists is the oldest art society in Chicago, having been founded more than forty years ago.

Indiana Honors Lieber

A bronze bust of Richard Lieber, director of the Indiana Department of Conservation and known nationally as the "Builder of Indiana's State Parks," has been unveiled in Turkey Run State Park, near Marshall in Parke county, as a tribute from his fellowmen of the Hoosier State. It is the work of E. H. Daniels, young Indianapolis sculptor.

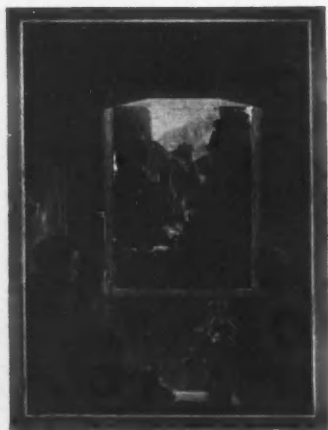
Recessed in a forest-covered hillside and resting on a base of native stone, the bust was placed in a natural setting at the side of a quaint old log church, overlooking one of the heavily-timbered canyons for which Turkey Run Park is famous. The setting is as primitive and as nearly fits conditions a century ago as can be found in the state.

Hole Was El Greco Buyer

The Los Angeles *Times* announces that Wilhitts J. Hole, Los Angeles collector of old masters, was the purchaser from the Newhouse Galleries, of El Greco's "Saint Francis," which was reproduced on the cover of the 1st November issue of THE ART DIGEST.

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ART AND THE WOMEN OF AMERICA

Editor, Florence Topping Green, Past Chairman of the Art Division, General Federation of Women's Clubs

Interest

It is a good sign, that, in spite of depression and when everything is at the lowest ebb possible, there is more talk than ever about the greatness of contemporary American art and many means are being devised to help artists to weather the storm. The stand of American women and particularly of the General Federation of Women's Clubs in the fight for American artists and for art appreciation has won widespread approval.

William E. Milliken, director of the Cleveland Museum of Art, writes that he is much interested in the efforts of the women's department of THE ART DIGEST, and adds: "We feel so very strongly ourselves that there should be a proper appreciation of American artists, that we are doing everything we can through the museum. I believe that if an artist, equally good in a particular thing, is available in America, that individual should be encouraged by all means. We are not against European art as such, and we believe 'America Only' is an impossible psychology, but we are heartily in sympathy with your avowed purpose to interest the great American public in the development of its own resources. We have been doing this thing in Cleveland, it ties up with the general scheme of your movement."

We also are "not against European art," but we do believe that in times like these we should help American art and artists in every way. Other nations are exceedingly clannish while America has been altogether too generous.

ART APPRECIATION IN SCHOOLS

Ernest W. Watson, art editor of *Scholastic* writes: "I have been reading your page with a great deal of interest and congratulate you upon the very convincing and energetic presentation of your 'Campaigns.' If you can get the active support of the women's clubs, perhaps you can accomplish what other agencies have so far failed to do. We are also trying to secure recognition of the worth of art in education and to dispel the popular conception of art as a frill or luxury. We are demonstrating that art training is essential for the future business man, that he is far less likely to succeed in commercial life if he lacks art appreciation or good taste, which is the same thing. The board of education member is a hard headed business man. If he can be shown the practical value of art training, he will be for it; otherwise he will resist stubbornly. The club women of America can do no better than to inform themselves upon the practical and tangible values of art in industry and commerce. To preach the cash value of art training will in no way weaken the aesthetic argument. If you think of any way we can cooperate in this matter, please let me know."

All of the clubs are working for this and we know that success is in sight.

OREGON

Mrs. Harold Dickson Marsh, state art chairman and also chairman of the Oregon Chapter of the American Artists Professional League, writes: "As chairman of the Art Departments of the Oregon Federation of Women's Clubs and of the Portland Federation of Women's Organizations, I have pledged myself to support your program as outlined in THE ART

Questions on American Art for Prize Test

Here is the fifth list of questions in THE ART DIGEST competition for members of the General Federation of Women's Clubs who are subscribers to the magazine. The condi-

tions and prizes for states, clubs and individuals were described in the 1st October and 1st November issues. Contestants will retain their answers until the contest closes.

- 1.—Who is the discoverer of "dynamic symmetry?"
- 2.—Name the artist who painted "Asterthoughts of Earth" which won the medal and \$1,500 at the International Exhibition at Carnegie Institute, Pittsburgh in 1923.
- 3.—Name a famous series of pictures made by Joseph Pennell.
- 4.—What book did Whistler write and why did he write it?
- 5.—What New Jersey artist painted many pictures of the Panama Canal?
- 6.—What artist executed the twelve murals in the Washington Irving High School?
- 7.—Name the artist responsible for the "Map Murals" in the Cunard Building, New York.
- 8.—What famous artist was the sister of the president of the Pennsylvania railroad?
- 9.—What American figure painter does most of his work in Holland?
- 10.—What world famous sculptor created only one nude figure? On what New York building was it placed?

DIGEST for a better understanding of American art and artists. Therefore invitations were sent to the art chairmen of the various groups to attend the annual meeting and dinner of our Portland and Oregon Chapters of the American Artists Professional League, where your program was gone into in detail and the plan adopted.

"Your program was also presented at the Fall meeting of the Oregon Federation, Third District, at St. Helens, Ore., and approved by all present. In the *Morning Oregonian*, Nov. 10, a full account of the adoption of the plan was given and a list of the prizes offered by THE ART DIGEST. The main speech was made by Mrs. W. W. Gabriel, president of the Portland Federation, on 'The Duty and Opportunity of Art Chairmen to Further the Appreciation of American Art and Artists.'"

Mrs. Marsh is also secretary of the Oregon Society of Artists and is responsible for the Marsh Library Free Circulation Plan of Original Paintings. The pictures are lent on a library card and may be kept a month at a time. This results in many sales and in increasing artistic sense.

ARKANSAS

Mrs. Edward Talbot, chairman, writes that the state is entering in THE ART DIGEST contest with great interest. She is sending a communication to all of the chairmen of her state asking that members write to their state senators and representatives urging the support of a bill with an appropriation for mural

decorations of the State Capitol walls, the commission to be given to an American mural painter. She adds: "We want our State House to rank with those of the other states that have beautifully decorated walls in their capitol buildings." An appeal has already been sent to the governor. They are also urging that courses in art with adequate art instruction be included in the curricula of all schools and colleges in Arkansas, and that college credits given for art study in college entrance examinations.

NORTH CAROLINA

Mrs. J. J. Andoe is publishing a full account of THE ART DIGEST contest in the *North Carolina Bulletin*. She has also sent out a form letter to all the art chairmen suggesting that copies of THE ART DIGEST be used for programs.

MONTANA

Mrs. Vesta Robbins, chairman, said that the big work of the year among the clubwomen is organizing the Montana art exhibit. The financing offers a problem, because, although the crops are fine, there is no sale and many banks have failed. However, all this does not prevent the women from carrying out their plans. They are assembling the paintings, boxing them and in each town they propose to have local exhibitions to raise enough money for expressage to the next town. Sales are urged and in this way both artists and public are benefited.

Sweet Mystery of Life

[From the Brooklyn Eagle]

The new statue had been unveiled in the Art Institute. One by one the art lovers paused to admire it, to comment on the masterly skill of the sculptor in personifying his idea, and to give it a name:

"It is Fear," said one.

"It is Love," breathed another.

"It is Hate," murmured a third.

"It is Jealousy," declared a fourth.

"It is Tolerance," whispered a fifth.

"Want you to see my latest job," remarked the great sculptor himself, as he came by with a friend. "I worked forty years on this idea. It's the personification of Awe."

"Nice work," commented the friend, who was hard of hearing and didn't quite catch the last part of the sculptor's remark. "What do you call it—Liberty?"

A Show of Primitives

An exhibition, absorbing in interest, is the collection of primitives now on view at the A. S. Drey Galleries, New York. One of the pictures is a horizontal panel by Ercole de Roberti of Ferrara (1440-1496), "Nativity and Adoration of the Magi," in which two biblical stories are dramatized in two complete and separable units. Edward Alden Jewel of the *New York Times* chose this picture for specific praise, in addition to singling out "The Judgment of Paris" and "Virgin with Unicorn" by an unknown painter called the Paris Master. These he said are sumptuous in color, involving crescendo passages of exquisite red.

Regarding the other paintings in the show he observed that they all deserved "close and loving study."

Among the Print Makers, Old and Modern

Printmaking a Live Art in Hawaiian Islands



"Kaonohi." Aquatint by John Kelly. Awarded Prize by Vote of the Honolulu Print Makers at a "Cigarette Concours."

At a cigarette concours attended by exhibiting artists of the annual printmakers exhibition of the Association of Honolulu Artists, the prize was voted to John Kelly's "Kaonohi," an aquatint showing a typical Hawaiian scene by an artist familiar with his subject. Honorable mentions were voted to Huc Luquiens' etching "Lauhala" and to J. B. Freitas' linoleum cut "Island Neighbors." The Honolulu Art Society purchased for its loan collection Mr. Luquiens' drypoint, "Rough Waters," Leonie Schwallie's etching "Kau Desert," and Cornelia MacIntyre's linoleum cut "Mood Indigo." These three prints will be circulated among the schools of Hawaii.

"More careful selection produced a notable improvement in this, the fourth annual exhibition by the printmakers of the association, held in the galleries of the Honolulu Academy of Arts," wrote Clifford Gessler of the Honolulu *Star-Bulletin*. "Forty-five prints by 15 exhibitors are shown, making a well balanced exhibition, more consistent in quality than has been at times the case." It would seem from Mr. Gessler's comments and those of other critics that the printmakers of Hawaii, though 3,000

miles from San Francisco, stand on an equality with their fellow artists of the mainland.

Activities in the field of prints in Hawaii have shown much progress in the past two years. Among the exhibitions imported by the Honolulu Academy of Arts in the recent past are the Print International, lent by the Chicago Society of Etchers; the California Etchers Annual; the "Fifty Prints of the Year," lithographs by Whistler, lent by Knoedler & Co.; prints by Cadwallader Washburn, lent by Vickery, Atkins & Torrey of San Francisco; a memorial exhibition for Timothy Cole; an historic review of Japanese woodcuts, lent by Nomura of Yokohama; and contemporary woodcuts, lent by the Toledo Museum. Scheduled for the near future are a Mexican exhibition and the Knoedler "Nest Egg" exhibit. The academy's print department has acquired so far in 1932 the following prints: Paul Drury's "September," Robert Austin's "Woman Tethering Goat" and "Woman of Scanno," Blampied's "Through the Storm," "Tout de Suite" and "Village News," C. F. Tunncliffe's "The Colt," five lithographs by Diego Rivera and Nanteuil's "Le Masle."

Homer, Illustrator

A number of Winslow Homer's engravings cut from *Harper's Weekly*, and showing the effect Homer the illustrator had on Homer the painter, may be seen and studied at the New York Public Library. Believing that Homer "was an illustrator, in the wider sense, throughout his artistic career," Frank Weitenkampf, curator of prints at the Library, wrote in the Library's *Bulletin*:

"While Homer's paintings are not all to be classed as anecdotal genre, they all picture more or less significant aspects of life. His activity as an illustrator lay almost altogether in the furnishing of drawings on wood to weekly periodicals, which he did for 17 years. In that activity lies an important part of his work, and a very illuminating one for the student of his art. Its significance rests in the difference between his drawings and those of the professional illustrators doing similar work for *Harper's Weekly*, on which journal he was mainly engaged. Homer, comparatively early in this phase of his career, became distinctly the painter practicing the draftsman's side of his art. It was rarely the definite event of temporarily public interest that he depicted, but usually the typical scene illustrative of life's course. The soldier life of the bivouac attracted him more than an actual battle; boys angling in a creek, more than a ball at the Academy of Music, New York. And he was more spontaneous, more simply natural, in such scenes.

"To the student of Homer's art, these wood engravings are indispensable. They form elements in the education of Winslow Homer which are of prime significance. Homer was getting facts, getting experience in drawing, getting a style. Here is evident the painter learning his trade, in drawing, in observation of life, in choice of subject.

"A reporter, he has been called. That is saying too little or too much. He set down facts which evidently interested him; he did not, save rarely, report the day's occurrence. It is not in such drawings as that of the Russian Ball at the Academy of Music, or in that of the dancing at the Jardin Mabille, that Homer is most convincing, but in scenes of life of the people, the daily life, not the special occurrence. Pictures of berry-pickers, boys robbing birds' nests, children playing, lads fishing. In such subjects the painter quality is very evident. The scene is set in, clothed in, saturated with, a setting, a background of landscape which is expressive of the slice of life depicted and falls so naturally into its place that it is not an adjunct but an essential part of the whole, an inescapable portion of the story."

Continue "Chiaroscuro Prints"

The exhibition of "Chiaroscuro Prints Through Four Centuries" at the New York Public Library, scheduled to close Nov. 30, will remain on view until Dec. 13.

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"Ups and Downs" of Aviation Subject of Newark Museum Exhibition



Bookplate of Charles Augustus Lindbergh, by E. B. Bird.
The Bella C. Landauer Collection.



"Daedalus and Icarus." Etching by Giulio Romano (1492-1546), Who Was Raphael's Greatest Pupil.

"Aviation: an Industrial and Historical Exhibition" is the title of December's event at the Newark Museum, which will be absorbing not only to art lovers but to all persons interested in flying. Mainly by means of prints, it illustrates the idea of men on the subject of flying, and their efforts, throughout the ages, to achieve it. Many of the prints are from the Bella C. Landauer Collection.

The two works reproduced above show the remarkable scope of the exhibit—one the fancy of Giulio Romano (1492-1546), who was Raphael's pupil, the other a bookplate designed by E. B. Bird for Charles Augustus Lindbergh. Some of the exhibits have high artistic and dramatic qualities. Others are simply caricatures, for artists in the days when aviation attempts were unsuccessful liked to poke fun

at the pioneers of the air. For instance, there is a print by an Italian artist dated 1836 in which he considers Sir John Herschel (1792-1871), noted English astronomer, whose vivid mind speculated on trips to the moon and ran riot on the race of men that might inhabit it. The Italian artist pictures Sir John's "Aerial Diligence" on its return to the moon with a full list of air passengers. The motive power is furnished by flying men from the moon. They are held to their work by stout taskmasters, clinging to the central mast with sword and lash. Another subject of caricature is Thomas Degen, Viennese clockmaker, whose third attempt, in 1812, to fly in a machine, designed after a bird resulted in the spectators beating him severely.

But there is the deep drama in some of the recent conceptions, like Henry Ziegler's mezzotint, "The Star Light Trail," and Festucci's drypoint, "Balbo's Flight from Italy to Brazil, 1930."

Artist-Rancher Shows Prints

Thomas G. Blakeman, artist and former cattle rancher in the Sweetgrass country of Montana, is exhibiting a group of recently published etchings at the Grand Central Galleries, New York. These prints come from first hand material, since Mr. Blakeman has had wide practical experience in the fields of sport which he depicts with his etching needle.

Born in West Orange, New Jersey, the artist began at the age of twenty to roam the West, where he eventually acquired a cattle ranch. After the war he gave up his ranch and went to Virginia to spend the following ten years. He now resides in Provincetown, Mass.

Other news of prints will be found on page 9.

Lepère Art in Cincinnati

Etchings, woodcuts, drawings, pastels and original blocks by August Lepère are being exhibited through December in the print galleries of the Cincinnati Museum. Borrowed principally from such local collectors as Dr. Allyn C. Poole, Herbert Greer French, Charles H. Stephens, Jr., Mr. and Mrs. Howard B. Luther, Mr. and Mrs. Alfred M. Cressler, Mr. and Mrs. George H. Warrington and Paul Esselborn, the exhibition is supplemented by important loans from M. Knoedler & Co.

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The News and Opinion of Books on Art

A Meaty Book

Ralph M. Pearson, originator of the experiment in adult art education called the Design Workshop at the New School for Social Research, New York, has undertaken to set down in a precise, orderly way the structure and architecture of pictures in "Experiencing Pictures" (New York; Brewer Warren & Putnam; \$5).

The author, in addition to being an artist, has lectured for the last five years on pictorial analysis and this volume is the outcome of his experience in this field. He holds that it is socially important to the American nation as well as to the individual for the creative attitude of mind to have its normal chance to function. To this end there must be, he contends, a reorientation of the American mind toward the creative genius within itself. He maintains that the experience of creative practice is the "most effective way to the understanding of all art both ancient and modern."

In a picture there are tangible and intangible elements; the former are the physical properties of the medium, subject and technique, whereas the latter are the effects produced upon the beholder, Mr. Pearson reasons. Then he analyzes the tangible aspects, dividing them into seven departments; design, lines, space, texture, light-and-dark, color, and form. He discusses, too, the "functions of the artist as they effect his contribution to his work," dealing with the architectural artist, the descriptive artist, the romantic, and the popular, (both original and derivative.)

Design, the author says, synchronizes a mass of unrelated detail so that an idea or feeling may be projected into an observing mind. It harmonizes relationships of lines, spaces, textures, colors and forms incident to that effective projection. It builds materials into visual symphonies. Design, he continues, is the architecture of pictures. It is the product of an intellectual activity controlling the feeling for the significance of subject and the right relationships of all the means to its expression. Four of its main functions in the scheme of life are "satisfying the craving for order, enriching the physical aspect of things or pictures, increasing the effectiveness of the expression of mental conceptions, and visual music." But he does not argue that design alone is art's ultimate goal, for he points out: "Design alone, with all its virtues, nor subject alone, with all its interests, is not enough. . . . When subject tempers design to the perfect synthesis where each is lost in the other, where marriage of the two unifies into the perfect whole, then, and then only, can the truly great work of art be born."

The essentials for criticism and production,

Art in Nebraska

A highly commendable task was undertaken by Clarissa Bucklin, librarian of the School of Fine Arts of the University of Nebraska, in bringing out under the latter's imprint a booklet, "Nebraska Art and Artists." It is, as she says, "breaking of pioneer ground," and it should be done for many other states. In that way a nearly complete directory of all the artists in America might be obtained.

Miss Bucklin was aided in this work by Miss Martha Turner of the Nebraska State Historical Society library, who contributes the article on "Early Artists in Nebraska;" Harry F. Cunningham, chairman of the department of architecture of the University of Nebraska, who describes the new State Capitol; Paul H. Grummann, director of the newly completed Joslyn Memorial in Omaha, who writes on that museum; Dwight Kirsch, assistant professor of drawing and painting in the School of Fine Arts, University of Nebraska, who writes concerning the school, and Miss Ella Wittie, who discusses art education in Nebraska and who is well qualified to do so, since she has had charge of the teachers' training courses in public school art since 1915.

A directory of 200 Nebraska artists is included, which Miss Bucklin explains is not quite complete, as many letters of inquiry sent to artists came back unopened, many failed to send in the information asked for, and many were omitted because they were not called to her attention. The listing covers the address of the artist, his métier, place of his birth, where he studied, societies, awards, where he exhibited and where his works are hung.

In Mr. Pearson's opinion, are a recognition of the two attitudes assumed by artists. These are: first, the naturalistic mind and its production, which he terms pure copying, and, second, the rebuilding mind which produces designed pictures or transcriptions of external facts observed, digested, assimilated and re-organized.

Under the chapter "Criticism" he has this to say: "Awareness of elements is the starting point—awareness of elements existing in the picture as features of subject or its means of expression and that are distinct from the effects they cause in the mind perceiving them. Segregating these tangible causes from their intangible effects and deciding the values of each is the modus operandi of intelligent criticism." He then gives four axioms of art criticism with reference to picture making procedure, four with reference to the act of contemplation and the minimum requirements of an intelligent critic of arts in general. One of the latter, he feels, is a sensitiveness to the creative experience which he says cannot be adequately developed without experiencing the creative process itself and the organization of relationships of elements into designs.

"Experiencing Pictures" is a meaty book and one that must be read carefully and receptively, and then re-read. It contains 65 illustrations and numerous explanatory line drawings.

Price on Ryder

An appreciation of Albert Pinkham Ryder by Frederic Newlin Price, New York art dealer and a connoisseur, has just been published by William Edwin Rudge (New York; \$5.00). Mr. Price dedicates his work to "the low in heart, 1932."

He recounts briefly Ryder's background and history, and then gives short little insights into the character of the man, his attitude toward his work and toward the world, and how he worked. He says: "In the art history of America rises the figure of Albert Pinkham Ryder, looming uncertainly, ungainly, unkempt, but suffused, completely enveloped, absorbed, enraptured by a vision of beauty he never felt attained. . . . Ryder loved life, and art was his métier."

"Little squares of canvas so amazingly beautiful the world must wonder," asserts Mr. Price, make a monument to this man who lived the "spirit of artist incarnate."

There are 70 half-tone reproductions of Ryder's works in this monograph and a catalogue of his paintings, listing the sizes of each and their present location. Included among the reproductions is the famous "Race Track," now owned by the Cleveland Museum, concerning which Mr. Price tells an interesting story. At the Hotel Albert, where Ryder was staying, his waiter told him of betting all his money on a horse that came in last in the Brooklyn Handicap. The waiter killed himself that night. Thereupon Ryder painted this picture in which a snake crawls from a blue pool "symbolizing creation" and an emaciated Father Time rides a white horse "on the never ending course under tragic skies." The author feels that in this picture, which is also sometimes known as "Death on a White Horse," Ryder rivals Walt Whitman "in an uncanny apostrophe to the limit of the physical, a poem to the drab mortal of the masses."

This book is a true and sincere appreciation of Ryder written by a man who knew him well and admired him tremendously.

"Toys of Yesterday"

The final product of the first publishing season of Studio Publications, Inc., is "Children's Toys of Yesterday" in two bindings (cloth, \$3.50; wrappers, \$2.50). The volume contains 96 pages of monotone reproductions from photographs, and 12 large color plates made from drawings specially executed for this book. The illustrations have been drawn from public and private collections all over the world and the subjects range from the puppets of Rome to the XVIIIth century toys of Germany, England and France.

Woodcuts of a Journey

A book of woodcuts presenting the finished product is "A Wanderer in Woodcuts" by H. Glintenkamp (New York; Farrar and Rinehart; \$3.00). The examples included are purely representational, being a graphic diary of the artist's observations while touring Europe. Each engraving is supplemented with brief descriptions and personal annotations. The endpapers indicate the itinerary, bearing the head "The Vagabond Route."

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Folsom Rarities

Constituting one of the outstanding literary events of the Fall auction season, the library of rare books formed by the late Ida O. Folsom of Boston will be sold at the American Art Association-Anderson Galleries, New York, the evenings of Dec. 6 and 7. Of high standard, the collection includes rare first editions by Barrie, Kipling, Elizabeth Barrett Browning, Conrad, Thackeray, Dickens, Thoreau and Whitman.

In the Barrie group of first editions appears his rare elegy on the death of Stevenson, "Scotland's Lament." A fine copy of the extremely rare privately printed first edition of "Sonnets From the Portuguese," of which it is believed not more than twenty copies were printed, is of particular interest in the Mrs. Browning items. In the Conrad group appear several inscribed works and an interesting Conrad personal letter, dated Oct. 4, 1913, alluding to the postponed publication date of "Chance."

Dickens numbers in the catalogue total almost one hundred, among them an autograph manuscript of apparently unpublished verses, written for Mark Lemon; a fine "Pickwick" in the original parts; the "Pickwick" papers in the original parts with advertisements and 24 water color drawings by F. W. Pailthorpe laid in; "The Strange Gentleman," in the original wrappers, Dickens' first dramatic publication and considered one of his rarest obtainable works; a copy of "David Copperfield" with original pencil drawings by H. K. Browne inserted, considered the finest copy to have passed through this auction house.

A long Kipling list has many choice items, including an inscribed presentation copy from Kipling's father of "Schoolboy Lyrics," a presentation copy from Kipling to his alma mater of "Echoes by Two Writers," with a manuscript poem and a caricature of himself as a school boy; and the first of Kipling's works to be published in America, the rare "Plain Tales from the Hills," first issue, with the misprint "Kudyard Kipling" on the title-page. Fifty-three Stevenson items include an immaculate copy of his first book, "The Pentland Rising," and one of the very few known copies of his "An Appeal to the Clergy of the Church of Scotland."

A few of the other outstanding items are: a presentation copy of Longfellow's "Outre-Mer," a first edition of Christopher Morley's first book, "The Eighth Sin," a rare signed copy of Edna St. Vincent Millay's "Renascence and Other Poems," a fine set of Surtee's sporting novels, with colored plates and wood engravings by John Leech and Hablot K. Browne in the original parts and having many advertisements unmentioned by Schertdt; and the superb Herschel V. Jones copy of Whitman's "Leaves of Grass," first edition, first issue.

A Veteran Rare Book Dealer

Francis Perego Harper, for years a figure in New York rare book circles, died on Nov. 15 from the after effects of a fall. He was 76 years old.

Mr. Harper, who retired in 1912 after thirty years as a rare book dealer, founded his business in 1882. Later he was joined by his brother Lathrop C. Harper, who now heads the establishment at 8 West Fortieth Street. The brothers always specialized in Americana, and are known to collectors all over the world as leaders in that field.

1,500 Rubaiyats

Since Edward Fitzgerald brought out his famous version of the Rubaiyat of Omar Khayyam in London in 1859, at least 1,500 different editions have made their appearance in almost every imaginable format, binding and language. The volume is regarded among dealers as the perennial gift book, the universal "John Alden" of the young man in love. As the New York Sun states in reporting the acquisition of the great Waldo Leon Rich collection of the Rubaiyat by the Argosy Bookshop of New York, the volume shares with the Bible the distinction of being a year-round best seller.

"Theoretically, at least, the young man who asks for a copy of the Rubaiyat can choose from at least 1,500 editions," says the writer. "But, practically, the buyer today is considerably more restricted—he might not find more than a dozen or so editions currently in print and available—unless he had thousands of dollars and wanted to comb the rare bookshops for the unusual editions.

"Fitzgerald published the Rubaiyat in 1859. Copies floated around London for ten years before—so the story goes—Swinburne picked up a copy in the penny-bin of Quaritch's old bookshop and declared his enthusiasm. At any rate, it was not until 1868 that a second edition was printed. Since then the presses apparently have been running day and night turning out new editions. Once Omar was 'discovered' the day quickly passed when a copy could be bought for an English penny."

The Rich collection, containing 575 editions, yet lacks a first edition. The Sun relates how this happens: "There was a time, when Mr. Rich was beginning his collection, when a first edition could be bought for a few hundred dollars. He didn't have the full faith of his hobby; he refused to pay that much money for a first edition. Later, when he would have had to pay thousands, he was so vexed because he didn't snap one up at a few hundreds that he never did buy a first. So his collection lacks that jewel. But it does contain a copy of the first edition published in the United States, the first published in Australia, the first pirated English edition, and a great many other 'firsts' of one kind or another."

The Rich collection is peculiarly full of Rubaiyat curiosities. One treasure is perhaps the smallest book in the world. In 1900 Charles Hardy Meigs of Cleveland, relates the Sun, published 57 copies of the Rubaiyat, of 48 pages, of an all-over size of five-sixteenths of an inch square and less than one-eighth of an inch thick. With a powerful magnifying glass the tiny type can be read. The book has an ingenious case all its own—under the setting in a ring. It is worth a great deal more than its weight in gold. Selling at \$800, that sum in bills of the largest possible denomination would weigh far more than the book. Another edition is bound in human skin, with a skull and cross bones engraved on the backstrip, perhaps the strangest of all Rubaiyats.

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Anonymity

With the publication of Volume VI, the project of bringing up to date the "Dictionary of Anonymous and Pseudonymous Literature," edited by W. A. Smith and A. F. Johnson of the British Museum (London, Eng.; Oliver & Boyd; 36 shillings per volume, sold in complete sets only), is completed.

Actually, it is said, this dictionary represents the fruits of eighty years of uninterrupted research. It appeared originally in four volumes, between 1882 and 1888, the compilation of Samuel Halkett and John Laing. Early in the 1890's it went out of print but Dr. James Kennedy, who had assisted Dr. Laing, immediately set to work to bring out an enlarged and revised edition. He died in 1925, the year previous to the publication of the first volume.

This work brings up to date the record of titles of anonymous English books printed in England and abroad as well as of translations into English from the XVIth century to the present. All titles are clearly recorded and in nearly every instance a copy of each book is located either in a catalogue or a public institution.

Philip Brooks in his review in the New York Times says that the dictionary may be offered "in evidence as an outline of human reticence, deception, shyness or even suffering." He says further that all the motives which went into anonymous publication of books and pamphlets are recorded, such as fear—fear of exposure or punishment in works of protest against religious intolerance and political persecution. Then there is overconfidence by authors who felt their success was in no way dependent upon their reputations.

Some of the more familiar pseudonyms that appear in the latest volume are Joseph Conrad, Anatole France and Mark Twain.

Letter from Whistler's Mother

The subject of Whistler's mother and her personality has been much discussed of late because the famous portrait of her, lent by the Louvre, was included in the opening exhibition of the season at the Modern Museum of Art, New York. This gives particular interest to an intimate letter from Mrs. Whistler in London to her sister in America, written at about the time the portrait was painted, which has recently come under the notice of Eric Pape, New York painter. THE ART DIGEST will be privileged to print this letter in its next issue.

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Great Calendar of U. S. and Canadian Exhibitions

DEL MONTE, CAL.
Del Monte Art Gallery—Dec.: Holiday exhibition of smaller paintings by California artists.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—Dec. 7-Jan.: Winter show of pictures exhibited before. Fern Burford Galleries—Dec.: General exhibit by Western artists.

LA JOLLA, CAL.
La Jolla Art Association—Dec.: La Jolla Art Association exhibit.

LOS ANGELES, CAL.
Los Angeles Museum—Dec.: California Art Club Annual; paintings, Maroussia Valero. Biltmore Salon—Dec.: Annual exhibition by painters of the West. Chouinard Art Gallery—Dec.: Paintings, Phil Dike, Millard Sheets and others. Daisell Hatfield Galleries—Dec.: Contemporary Americans and Europeans.

MILLS COLLEGE, CAL.
Mills College Art Gallery—Dec.: Handwoven and printed textiles; retrospective exhibition concerning the history of Mills College.

OAKLAND, CAL.
Oakland Art Gallery—To Dec. 16: Paintings, William H. Irwin.

PASADENA, CAL.
Grace Nicholson Galleries—Dec.: Oriental paintings and objects of art.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—To Dec. 30: Drawings, plaster originals and bronze statues, Arthur Putnam (1873-1930). M. H. De Young Memorial Museum—Dec.: Ceramics, Jelanivich and Olsen; Chintzes from Elinor Merrill. Dec.: "Horse Show". To Dec. 25: Water colors, drawings and prints, Alfredo Crimi; prints of the Washington bicentennial exhibition. S. & G. Gump—Dec.: European paintings. Art Center—To Dec. 10: Paintings, drawings and lithographs, Phillip Pinner.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—Dec.: Group of California painters.

WOLFVILLE, N. S. CANADA
Acadia University—Dec. 3-17: English aquatints. (A. F. A.).

NEW BRITAIN, CONN.
New Britain Normal School—To Dec. 14: Modern American blockprints (A. F. A.).

WASHINGTON, D. C.
Division of Graphic Arts (Smithsonian Bldg.)—Dec.: Etchings, Sears Gallagher. Arts Club—To Dec. 9: Paintings and etchings by the local members of the Water Color Club. Corcoran Gallery of Art—Dec.: 13th Biennial Exhibition of contemporary American oil paintings; small bronzes by American sculptors. Phillips Me-

morial Gallery—Dec.: Modern French and American paintings.

WILMINGTON, DEL.
Wilmington Society of Fine Arts—Dec. 5-22: Exhibition of etchings.

ATLANTA, GA.
High Museum of Art—Dec.: Exhibition of craftswork; monotypes, A. Henry Nordhausen; block prints, Donald F. Witherstine.

SAVANNAH, GA.
Telfair Academy of Arts—Dec. 3-31: Contemporary water colorists—1932 rotary (A. F. A.); contemporary Mexican crafts (A. F. A.).

CHICAGO, ILL.
Art Institute—To Dec. 12: Process cases. To Dec. 15: Needlework, lace American coverlets. Dec.: Annual American painting and sculpture exhibition; paintings from Coburn collection; Buckingham Japanese prints; copies of Itokushima scrolls by Shimbū Tanaka. Carson Pile Scott & Co.—Dec.: Etchings and drawings, Marguerite Kirmse; old paintings, aquatints, engravings and antiques from England. Chicago Galleries Association—Dec.: All-Members exhibition. Chester H. Johnson Galleries—Dec.: Paintings, drawings and water colors. Palette & Chisel Club—To Dec. 14: Annual small picture bidding sale. Studio Gallery Increase Robinson—Dec. 1-31: Holiday exhibition of water colors and prints, Chicago Artists.

GALESBURG, ILL.
Civic Art League—Dec. 1-12: Indian Arts and Crafts (A. F. A.).

PEORIA, ILL.
Art Institute—Dec. 4-24: Peoria district exhibit.

SPRINGFIELD, ILL.
Springfield Art Association—Dec.: One-man show, Paul Schumann; American Society of Miniature Painters; Penn. Society of Miniature Painters.

INDIANAPOLIS, IND.
John Herron Art Institute—To Dec. 25: International water colors.

LAFAYETTE, IND.
Purdue University—Dec.: Graphic processes illustrated (A. F. A.).

RICHMOND, IND.
Palette Art Club—To Dec. 19: 9th Annual winter exhibition.

TOPEKA, KANS.
Washburn College—Dec. 1-15: Development of Japanese prints (A. F. A.).

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—Dec. 4-Jan. 4: Etchings, block prints and lithographs; Oil paintings, Werner Hoehn; drawings, Karl Wolfe. Arts & Crafts Club—Dec. 3-16: Blanche S. Benjamin prize competition.

BALTIMORE, MD.

Museum of Art—Dec.: Background of American painting exhibition; drawings and pastels, Robert Henri; stencil prints, David T. Darling; Colonial costumes. To Dec. 11: Contemporary Oil paintings by Chicago painters (A. F. A.). Maryland Institute—To Dec. 13: Paintings Everett L. Bryant.

HAGERSTOWN, MD.

Washington County Museum of Fine Arts—Dec. 1-23: Royal Society of British Artists—water colors (A. F. A.).

BOSTON, MASS.

Museum of Fine Arts—Dec. 6-Feb. 12: XVIIIth century French ornament; Paine collection of Chelsea porcelains; German and Netherlands engravings of XVIII century; Peruvian textiles. Goodman-Walker Galleries—Dec. 5-24: Paintings, drawings, mural studies, Jose Clemente Orozco. Grace Horne Galleries—To Dec. 17: Paintings and water colors, John Whorf. Studio Workshop—Dec. 5-17: Early houses of Essex county, water colors, Walter H. Kilham. Robert M. Vose Galleries—To Dec. 10: Paintings by Colonial artists. Dec. 12-31: Paintings, Mrs. Nathaniel Emmons.

CAMBRIDGE, MASS.

Forge Art Museum—Dec.: Recent accessions to the Print department.

HINGHAM CENTER, MASS.

Print Corner—To Dec. 10: Etchings and lithographs, Thomas Handforth.

NORTHAMPTON, MASS.

Smith College Art Gallery—To Dec. 14: Paintings, Pierre Bonnard.

PITTSFIELD, MASS.

Berkshire Museum—To Dec. 4: Mexican popular arts (A. F. A.).

WESTFIELD, MASS.

Westfield Athenaeum—Dec. 6-26: Modern pictorial photography (A. F. A.).

DETROIT, MICH.

Institute of Arts—To Dec. 11: Loan exhibition of American Indian arts.

GRAND RAPIDS, MICH.

Grand Rapids Public Library—Dec.: Dutch peasant costumes (A. F. A.). Art Gallery—Dec.: French, English, Russian and Japanese China; exhibition of Madonnas; Phillippian knives and small soap sculptures.

KALAMAZOO, MICH.

Institute of Arts—Dec. 7-31: Mexican crafts (A. F. A.).

MUSKEGON, MICH.

The Hackley Art Gallery—Dec.: Retrospective exhibition of paintings, Alfred Jansson.

MINNEAPOLIS, MINN.

Institute of Arts—To Dec. 15: Drawings and lithographs, Adolph Dehn; paintings and pastels, George Obersteuffer and Henriette Amiard Obersteuffer; Luristan bronzes.

BILOXI, MISS.

Public Library—Dec. 11-18: 6th No-jury annual of the Gulf Coast Art Association.

ST. LOUIS, MO.

City Art Museum—Dec. 1-15: Paintings, St. Louis Society of Independent Artists. St. Louis Public Library—Dec.: Oil paintings, Sue May and Paul Gill.

BUTTE, MONT.

Butte Free Public Library—Dec. 1-15: Wood-block prints, Helen Hyde (A. F. A.).

LINCOLN, NEB.

University of Nebraska—Dec.: Contemporary American book illustration (A. F. A.).

MONTCLAIR, N. J.

Montclair Art Museum—To Dec. 18: Artists of New Jersey.

NEWARK, N. J.

Newark Museum—Dec.: Arms and armor; Chinese art; modern American paintings and sculpture.

MANCHESTER, N. H.

Currier Gallery of Art—Dec. 4-25: American Pottery (A. F. A.).

ALBANY, N. Y.

Institute of History & Art—Dec.: Etchings in color, William Meyerowitz; etchings, Maxim Seibold.

BROOKLYN, N. Y.

Brooklyn Museum—Dec.: Decorative arts; lithographs. Grant Studios—To Dec. 15: Open exhibition and sale of decorative arts. Towers Hotel—To Dec. 28: Water colors, Brooklyn Painters and Sculptors Society.

BUFFALO, N. Y.

Albright Art Gallery—Dec. 5-Jan. 1: Chinese prints. Carl Bredemeier Gallery—To Dec. 8: English, French and American scenes, Robert North.

ELMIRA, N. Y.

Arnot Art Gallery—Dec.: Water colors, Margery Ryerson, Alice Judson, Gladys Brannigan.

NEW YORK CITY, N. Y.

Metropolitan Museum of Art (Fifth Ave. at 82nd St.)—Dec.: Michael Friedsam Collection; new tastes in old prints; European fans. Ackermann & Son (50 East 57th St.)—Dec.: Exhibition of modern sporting paintings, George Wright. American Academy of Arts and Letters (Broadway & 155th St.)—Dec.: Paintings, Gari Melchers. A. C. A. Gallery (1269 Madison Ave.)—To Dec. 10: Recent water colors, Hy Cohen. American Group (Barbizon Plaza Hotel)—To Dec. 10: Paintings, Louis Ribak. An American Place (509 Madison Ave.)—To Dec. 16: New oil paintings and watercolors.



In the Heart of things

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New York



New York and Maine, John Marin. Arden Galleries (471 Park Ave.)—Dec.: Screens, Max Kuehne; Water color flower paintings, Jean MacLane, Argent Galleries (42 West 57th St.)—Dec. 5-31: Christmas show of small pictures, crafts and sculptures. Art Center (65 East 56th St.)—Dec. 5-17: Lithographs and water colors, Richard Crist, Averell House (142 East 53rd St.)—Dec.: Sporting Prints, XVIIIth century. American Folk Art Gallery (113 West 13th St.)—Permanent: Early American oils and water colors on velvet and glass. A. W. A. Clubhouse (353 West 57th St.)—Dec.: Works in oil and sculpture. Belmont Galleries (574 Madison Ave.)—Permanent: Old Masters. Brummer Galleries (53 East 57th St.)—To Dec. 10: Glass, Maurice Marinot. Carnegie Hall Art Gallery (154 West 57th St.)—Dec.: Third exhibition of exhibiting group. Caz-Delbo Galleries (561 Madison Ave.)—Dec. 1-15: Paintings, Austin Mecklem. Ralph M. Chait (600 Madison Ave.)—Dec.: Early Chinese porcelains. Leonard Clayton Gallery (860 Madison Ave.)—To Dec. 12: Complete East Hampton series of etchings, Childe Hassam. Boehler & Steinmeyer (Ritz-Carlton Hotel)—Dec.: Old Masters. Calo Art Galleries (128 West 49th St.)—Dec.: Modern American and foreign artists. Cronyn & Lowndes Galleries (11 East 57th St.)—To Dec. 10: Still lifes, Doris Barsky Kreindler; etchings, Arthur B. Davies, Delphic Studios (9 East 57th St.)—To Dec. 11: Paper pastiques, Maud Fischer; drawings, Modigliani. DeMotte Galleries (25 East 78th St.)—Permanent: Exhibition of Romanesque Gothic classical works of art and modern paintings. Decorators Gallery (745 Fifth Ave.)—To Dec. 7: Chinese art objects, collection Charles R. Gracie. Downtown Galleries (113 West 13th St.)—Dec.: 6th Annual of American Printmakers. Durand-Ruel (12 East 57th St.)—To Dec. 10: Paintings, Renoir since 1900. Ehrlich Galleries (36 East 57th St.)—Dec. 1-30: Old Masters, antique and modern furniture. Eighth Street Gallery (61 West 8th St.)—To Dec. 24: Christmas group show, lithographs, water colors, small oils. Ferargli Galleries (63 East 57th St.)—Dec.: Contemporary paintings and sculpture. Fifteen Gallery (37 West 57th St.)—To Dec. 10: Annual black-and-white exhibition. Gallery 144 West 13 Street—Dec.: Choice examples of living art. Pascal M. Gatterdam (145 West 57th St.)—Dec.: Contemporary American artists. G. R. D. Studio (9 East 57th St.)—Dec.: Christmas Selling Show. Grand Central Art Galleries (15 Vanderbilt Ave.)—Dec.: 6th Annual Philadelphia Society of Etchers. Exhibition. Dec. 6-24: Small paintings, Robert Nichols; panels, Charles B. Patterson; paintings, George Elmer Browne. Harlow McDonald & Co. (687 Fifth Ave.)—To Dec. 30: Etchings, Dorsey Potter Tyson; etchings by Rembrandt and his contemporaries. Marie Harriman Galleries (63 East 57th St.)—Dec.: Etchings by Matisse. John Levy Galleries (1 East 57th St.)—Dec. 12-31: "Back to Bouguereau." Julien Levy Galleries (602 Madison Ave.)—To Dec. 30: Etchings, by Picasso. The Little Gallery (18 East 57th St.)—Dec. 5-15: Handwrought silver, Arthur J. Stone; decorative pottery, Maud M. Mason. Macbeth Gallery (15 East 57th St.)—To Dec. 12: Water colors of New Hampshire, Henry Holt, Jr., Dec. 6-19: Lights of New York; Felicie Waldo Howell. Pierre Matisse Gallery (51 East 57th St.)—To Dec. 17: 50 Drawings, Henri Matisse. Midtown Galleries (559 Fifth Ave.)—Dec.: Exhibition of paintings. Milch Galleries (108 West 57th St.)—Dec. 5-24: Paintings by Modern Americans (College Art Assoc.). Metropolitan Art Galleries (730 Fifth Ave.)—Dec.: Masters of the English, French, Dutch and Spanish schools. Modern Art Gallery (2508 Broadway)—To Dec. 10: Paintings, Stephen Zimmer. Morton Galleries (127 East 57th St.)—To Dec. 12: "The First Seven Years," oils by Lucy Eisenberg, Leech, Mayne, Mead, Rosenthal. Museum of Modern Art (11 West 53rd St.)—To Jan. 12: Exhibition of American Folk Art. National Arts Club (15 Gramercy Park)—To Dec. 28: Annual exhibition of Society of American Etchers. New School for Social Research (66 West 12th St.)—To Dec. 17: Paintings, Charles Logasa. Newhouse Galleries (578 Madison Ave.)—Dec.: Old and modern masters. Public Library (42nd St. & Fifth Ave.)—Dec.: Chiaroscuro prints of four centuries. Pynson Printers (224 West 43rd St.)—Dec.: Artist's designs and author's manuscripts for the "Colophon." Raymond & Raymond (40 East 49th St.)—Dec.: Reproductions of renaissance and old paintings. Salmagundi Club (47 Fifth Ave.)—To Dec. 11: Annual water color exhibition. Jacques Seligmann & Co. (3 East 51st St.)—Permanent: Paintings, sculpture and tapestries. Rehn Galleries (683 Fifth Ave.)—Dec. 5-24: Water colors, Douglas Brown. Reinhardt Galleries (730 Fifth Ave.)—To Dec. 10: Paintings, Bernard Boutet de Monvel. Schultheis Galleries (142 Fulton St.)—Permanent: Exhibition of works by American and foreign artists. E. & A. Silberman (137 East 57th St.)—Dec.: Old Masters. Marie Sternier Gallery (9 East 57th St.)—Dec. 5-17: Paintings, Taubes. Valentine Gallery (69 East 57th St.)—Dec.: "Selection," paintings by French moderns. Whitney Museum of American Art (10 West 8th St.)—To Jan. 5: First Biennial Exhibition of contemporary American painting. Wildenstein Galleries (19 East 64th St.)—Dec.: Old Masters. Howard Young Galleries—Dec.: Opening exhibition of selected Old Masters.

STATEN ISLAND, N. Y.

Staten Island Institute of Arts—Dec. 1-31: Photographs by members of the nature club.

ROCHESTER, N. Y.

Memorial Art Gallery—Dec. 3-31: Interior decoration; Pueblo Indian painting (A. F. A.). Dec. 2-Jan. 8: Development of the Madonna; Persian frescoes, rugs and ceramics; "Fifty Prints of the Year."

SARATOGA SPRINGS, N. Y.

Skidmore College—Dec. 1-20: Illuminated manuscripts (A. F. A.).

SYRACUSE, N. Y.

Museum of Fine Arts—To Dec. 19: Barter Show and Indoor Street Mart; pictures for films and films-in-process for "Mickey Mouse."

RALEIGH, N. C.

State Art Society—Dec.: Oil Paintings from Winter exhibition of National Academy of Design 1931 (A. F. A.).

CINCINNATI, O.

Cincinnati Art Museum—To Dec. 18: Third Annual jury-less exhibition of fine and decorative arts by local artists.

CLEVELAND, O.

Cleveland Museum of Art—To Dec. 4: Exhibition of modern architecture; Hungarian paintings.

COLUMBUS, O.

Gallery of Fine Arts—Dec. 1-31: Oil paintings, Guy Wiser; Tibetan Banners; Columbus Art League thumb box paintings and black-and-white drawings; Oriental rugs, Persian hangings. Dec. 1-5: First International etching and engraving; original prints; pottery and batiks (A. F. A.).

DAYTON, O.

Dayton Art Institute—Dec.: Contemporary American paintings, (John Herron Art Institute); Spanish linens; Czechoslovakian toys.

DELAWARE, O.

Ohio Wesleyan University—To Dec. 15: Contemporary Water Colorists—1932 rotary (A. F. A.).

TOLEDO, O.

Toledo Museum of Art—Dec. 4-25: Modern Hungarian paintings (College Art Assoc.); International exhibit of wood engraving (College Art Assoc.).

PORTLAND, ORE.

Museum of Art—Dec.: Loan collection of paintings.

BETHLEHEM, PA.

Lehigh University—Dec. 1-21: Contemporary American oil paintings (A. F. A.).

EDINBORO, PA.

State Teachers College—Dec.: Woodblock prints, linoleum cuts and lithographs (A. F. A.).

PHILADELPHIA, PA.

Pennsylvania Academy of Fine Arts—To Dec. 11: 30th Annual water color exhibition; 31st Annual exhibition of Society of Miniature Painters. Pennsylvania Museum of Art—Dec.: Exhibition of Persian art and its European influences. Plastic Club—To Dec. 15: Oil paintings and sculpture, Philadelphia artists. Holland Fine Art Galleries—Dec. 1-15: New paintings, Issachar Ryback. Art Alliance—To Dec. 5: Modern English color prints; 4 exhibitions of color reproductions of modern painting. Dec. 9-Jan. 2: Annual exhibition of prints. Art Club of Philadelphia—Dec. 3-31: 39th Annual club exhibition. Crillon Galleries—To Dec. 12: Bronzes, Doris Porter Caesar. Mellon Galleries—To Dec. 15: Works of Angelo, Biagio and Salvatore Pinto. Warwick Galleries—To Dec. 10: Paintings, Allan Frelson.

PITTSBURGH, PA.

Carnegie Institute—To Dec. 15: International exhibition of paintings owned in Pittsburgh. To Dec. 18: Works of Alumni College of Fine Arts. To Dec. 30: Lithographs from Carnegie Institute collection.

PROVIDENCE, R. I.

Rhode Island School of Design—Dec.: Paintings, Luigi Lucioni; photos from international competition. Nathaniel M. Vose—Dec.: Lithographs, Albert W. Barker.

MEMPHIS, TENN.

Brooks Memorial Art Gallery—To Dec. 29: Samuel H. Kress loan exhibit.

DALLAS, TEX.

Highland Park Society of Arts—Dec. 1-15: Water colors, etchings and copper plates by Guy Cahoon.

DENTON, TEX.

Texas State College for Women—Dec. 1-15: Illuminated manuscripts (A. F. A.).

FORT WORTH, TEX.

Museum of Art—Dec. 16-31: "Fifty Books of the Year."

HOUSTON, TEX.

Museum of Fine Arts—Dec. 4-25: Tenth Annual "A" and "B" circuit exhibition (Southern States Art League); water colors, Onorato Carlandi.

SAN ANTONIO, TEX.

Witte Memorial Museum—Dec. 4-17: Paintings and pencil drawings, Harry Anthony de Young.

SALT LAKE CITY, UTAH

Newhouse Hotel Gallery—Dec.: Landscapes and portraits, Florence Ware.

DANVILLE, VA.

Stratford College—Dec. 1-14: Special Exhibition of prints by members of Southern States Art League.

RICHMOND, VA.

Valentine Museum—Dec.: Articles illustrating community industries in Richmond in the XIXth century. Richmond Academy of Arts—Dec. 16-31: Special exhibition of prints by members of Southern States Art League. Dec. 4-17: Society of American Etchers Rotary (A. F. A.).

SWEET BRIAR, VA.

Sweet Briar College—Dec. 1-15: Daumier lithographs (A. F. A.).

SEATTLE, WASH.

Henry Art Gallery—Dec. 14-Jan. 15: American oils assembled in San Diego Museum. Northwest Art Galleries—Permanent: Northwest painters including Alaska.

APPLETON, WIS.

Lawrence College—Dec. 1-18: "Attractive Objects of General Use at Limited Cost" (A. F. A.).

MADISON, WIS.

Madison Art Gallery—Dec.: International exhibition of lithography and wood engraving.

MILWAUKEE, WIS.

Layton Art Gallery—To Dec. 20: Water colors by Wisconsin artists.

Better Collecting

The first fine frenzy which motivated the collecting of early Americana, asserts the *New York Post*, seems to have waned, and with its passing collectors are arriving at a stage of selective connoisseurship. Collecting examples of early North American craftsmanship began with the intelligent but unschooled investigations of the early connoisseurs, men who had but few sources of information for their researches, but who managed more than well because of their natural taste and critical discernment. They were followed by collectors who bought energetically and indiscriminately. They, accordingly, brought little of value to light.

At present, however, many American antiquaries, which have nothing to recommend them but their age, are being discarded, and there is a return to the sounder values of the early connoisseurs, amplified by increased information. The *Post* criticizes the tendency of the modern collector to concern himself too much with names and labels, and to forget the qualities of beauty in the piece under consideration. In conclusion the *Post* says: "There have been indications, it is true, that the collecting of American glass has lost caste with some persons since it has been recognized that everything good is not necessarily Stiegel. Persons whose connoisseurship is dependent on a label are of little importance in the development of taste."

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A Review of the Field in Art Education

Museum as School

In a recent article in the *Executive Service Bulletin*, published by the Policyholders Service Bureau of the Metropolitan Life Insurance Co., Richard F. Bach, of the Metropolitan Museum of Art, discusses "Marketing Good Design" in a way that will interest artists, students and manufacturers. Mr. Bach is director of industrial relations of the museum. After a discussion of modern machinery, he wrote:

"Men have leaned on these machines so long and so thoughtlessly that they have come to credit the machine with a Midas touch. But the Midas touch, as you will remember, had its drawbacks, too. The machine can do the craftsman's work in detail, but it cannot think; it can manufacture (or mechanofacture), but it cannot design. Now, you cannot make the furnishings of your home, you cannot make your clothing or the materials of your house or office building without design."

Mr. Bach wrote that a knowledge of their shortcomings led manufacturers to seek "a way to meet the rising demand for more artistic home furnishings and other industrial art products." "It is just there," he said, "that a great museum of art saw its opportunity. The Metropolitan Museum of Art in New York is a public institution of the hard-working kind. From a close observation of trends and tendencies, it knows what is needed to feed the spirit of the community, so far as art can be counted on to do this . . .

"Now, when the art industries found this weakness in their armor, namely, a state of design inadequate to their good materials and workmanship, the Metropolitan Museum stretched forth a welcoming hand and said: 'Here are the works of your predecessors and peers in the same lines of work. They did their best and served the market of their time.' They succeeded so well that centuries have preserved and protected their products. This is yours to profit by. It is your vein of rich ore. Come and work it. It will do you no good to simulate the form of these old successful products; they belong to their own time. But you can emulate their spirit and their standards. It is the inspirational study of these things that will bring you, in turn, to success and reputation."

"The reasoning was obvious; the art industries came to the museum. They found there the attitude of helpfulness, of understanding of their needs. They found an annual exhibition of American industrial art of current manufacture. They found a staff member, well

acquainted with trade and manufacturing processes and demands, to interpret museum pieces to them in terms of their own immediate requirements of a design to be delivered day after tomorrow to the mill or foundry.

"The result is that manufacturers and designers now use these museum collections as laboratory material. They are literally working this mine and refining the ore to their modern purposes. Countless new designs on every hand, rugs, furniture, wall paper, fabrics, jewelry, metal work, clothing, lighting fixtures, all made for us to buy here and now, have found their primary inspiration in the work of centuries long past.

"The study of an object of art from the standpoint of its value in present-day design resembles the use of a book by students. While to some a given volume may offer untold riches, to others it will remain cold and uninspiring. It is often a far cry from the old piece studied to the clattering modern factory in which the new piece is designed and produced. Ideas, motives, color combinations spring at the designer from pieces of great variety as to purpose, material and artistic inspiration. Imagination in design may reach across centuries in a second's thought, as when an Athenian pyxis, whose age is reckoned in millenniums, offers the designer the long-sought inspiration for a cold cream jar . . .

"The fundamentals of design are universal, as motives and colors are universal. Their emergence in given materials or their manifestations under specific conditions of technique, use or process of production, is a matter of successful adaptation on the part of the capable designer or stylist. We, or they, will recognize the merits of materials and the advantage of technique, finding their inspiration accordingly, not only by reiteration of motives from similar material, but through an informing study of desirable motives or textures in any material. The former is inbreeding, which leads to stagnation; the latter brings progress in design.

"The designers and manufacturers who are finding their primary inspiration in ancient examples are on the high road toward that success and reputation by which the old work, too, was always tested—the satisfaction of the discriminating customer. These men . . . have discovered, above all, that touchstone of market values in every art—imagination, which is design. They have learned anew that design will sell their goods, as it sold the craftsmen's of old, and that in the varied fields of the industrial arts in our country, design is the final basis of comparison and the driving spur of competition."

New League Fight

A meeting of the "progressives" in the Art Students League of New York, held in protest against the "stranglehold of mediocrity that has had hold of the league for ten years," was the first event in a three-sided campaign in the Dec. 7 election. Besides the progressive groups there are the "radicals" and the so-called "reactionaries," who also have pasted posters on the walls of the school. The fight is a continuation of the one last spring when John Sloan resigned as president of the League.

At the "progressive" meeting, John Cunningham, as chairman, said that the election of progressive candidates was "the only way to get a respectable art school out of this awful slough." The platform of the party is: A better financial policy for the League's reserve funds, reduction of superfluous instructors and the choice of "men of reputation who have made important contributions to the art of our day," regardless of nationality.

The nominees of the progressives are Louis Bouche for president, Reginald Marsh for men's vice-president, Peggy Bacon for women's vice-president and Louis F. Street, Mrs. Denise Imhoff and Frank Calcott for re-election to the board of control. Present members whom the progressives want to get rid of, according to Louis F. Street, are: "Jonas Lie principally, he's a member of the academy;" Paul Cavenaugh, "nobody knows what he does;" Madeline Macy, student, and Lynn Faucet, former student.

A Harvey Dunn Anecdote

It is strange how an apparently trivial happening will sometimes change the whole current of a man's life, says the news letter of the Art Institute of Chicago. Harvey T. Dunn, born on a farm near Manchester, South Dakota, as a sturdy plowboy of 17, made up his mind he wanted to study art. So he packed his kit and boarded a train for Chicago, where he paid one term's tuition at the Art Institute and worked his way through the school for the next two years. He became one of a group of students who roomed together.

One day one of the students was given a number of tickets to a play and when young Harvey reached his room that evening his companions were in a desperate struggle to find suitable raiment. When the youth with the tickets saw Dunn, his jaw fell and he exclaimed: "By Jove, Harvey, I forgot to get a ticket for you. Here, you take mine." "Nothing doing," said Harvey. "You are dressed and I'm not. Go ahead."

When they had gone Harvey settled into his chair and had a session with Old Man Gloom. He was so blue, so cast down and so hurt to think his own chums had forgotten him in their moment of pleasure, that he felt like a man without a friend in the world. With a weary gesture he reached for a paper. Next day he turned in his drawing in a competition and it was chosen as one of the most creative of all those submitted. It won for him a two year's scholarship in the school of the famous Howard Pyle, one of America's greatest illustrators. Now Mr. Dunn looks back with satisfaction at his discomfiture of 30 years ago, for it changed the whole course of his life.

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A Review of the Field in Art Education

A Unique Privilege

The Moore Institute of Art, Science and Industry, with which the historic Philadelphia School of Design for Women was merged last Spring, has been signally honored by the Pennsylvania State Council of Education by being authorized to grant the degree of Bachelor of Fine Arts to those students finishing the Teacher Training Courses. This coveted privilege, which is unique in the history of American art schools outside of the great universities, will in time be extended to other courses in which the time spent and the subjects taught meet the conditions of the State Council.

The decision to grant the Moore Institute this power was based on the artistic and scholastic record of the School of Design and is directly the result of a careful examination carried on by the Department of Public Instruction just before the merger was announced on the eve of the school's 87th commencement last June. The necessary legal petition asking for the academic privilege was not made until this Fall, and was granted at the meeting of the State Council the first week in November before which Judge Edwin O. Lewis, president of the Board of Managers, and Miss Harriet Sartain, dean of the school, appeared with officials of the Department of Instruction. At this meeting Judge Lewis explained the work of the school and its importance to the educational system of Pennsylvania and the industrial life of Philadelphia.

The Moore Institute is now taking the proper steps to arrange the subjects in the Teacher Training classes and the additional work necessary for the granting of the degrees.

Rome Prize Competitions

The American Academy in Rome announces its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture and musical composition. The competitions are open to unmarried men, not over 30 years of age and citizens of the United States.

Each fellowship carries with it an estimated value of \$2,000 a year. The painting, sculpture and musical composition fellowships are for terms of three years each; the other two for terms of two years. Entries for competitions will be received until Feb. 1. Circulars of information and application blanks may be had from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

"Steamboat Gothic"

"Steamboat Gothic" was the unusual title Harold Stark gave his lecture at the Art Institute of Chicago on Nov. 22. He lives in an old river house in southern Indiana, and he told of the romantic period of the settlement of the Midwest when the traffic on the great inland rivers reached its peak, from 1830 to the Civil War. He said that this was a time when the Gothic styles of the Colonial period were transplanted from the East to the river towns along the Ohio and the Mississippi.

How an Artist Transmutes Poetry Into Line



Preliminary Sketch by Henri Matisse for "Rondels" by Stéphane Mallarmé.



Original Etching by Matisse as Developed from Pencil Sketch for Mallarmé's "Rondels."

Henri Matisse's illustrations for the "Poesies" of Stéphane Mallarmé, whose remarkable translations of Poe poems made the American a universally recognized genius in France, are being shown at the Marie Harriman Gallery, New York, in December. The collection includes all of these etchings in their original states, the original drawings, the etchings "refusée," the etchings with "remarques" by Matisse, which identify the various stages of the artist's proofs, and the final etchings which appear in the finished edition of the book.

The poems of Mallarmé, whose translation of Poe's "Raven" was illustrated by Manet, have "the haunting quality of Gustave Moreau's pictures, with the same jewelled magnificence, mysterious yet definite." Five of the Matisse illustrations are devoted to the best known of Mallarmé's own poems, "L'après-midi d'un faune" and four to "Hérodiade." During the exhibition the book of poems will be shown at the Harriman Gallery, which is sole agent for the books in America.

This exhibition should prove of interest to the art student, who is given a chance to gaze behind the curtain of a French master's work, where he may see the rudiments of an artist's vision, the process of eliminating unnecessary lines down to the finished etching, which stands out in fine simplicity of line. Matisse in an interview in *L'Intransigeant* said:

"Artists picking up their themes from miscellaneous epochs have always felt the necessity of dressing them in the garb and with the attributes of their own time, as witness the men of the Renaissance. Rembrandt painted Biblical pictures with only a fanciful knowledge of Turkish paraphernalia, yet without marring the depth of human meaning of the Bible, while James Tissot who went and lived in the Holy

Land and took pains to scan authentic documents could concoct no more than anecdotal illustrations without breadth or evocative power.

"Poetry, when the instrument of a good poet, relies neither on the declamatory qualities of a great orator nor the qualities of a good composer nor the plastic virtues of a painter. But it is pleasurable to watch a good poet transport the imagination of another kind of artist, enabling him to create his own equivalent to poetry. The plastic artist, to make the most of his gift, must be careful not to adhere too slavishly to the text. On the contrary, he must work freely, his own sensibility enriched through contact with the poet that he is to illustrate.

"After concluding the illustrations of the poems of Mallarmé, I would like to simply state 'This is the work I have done after having read Mallarmé with pleasure'."

The collection has been purchased as a single unit by Miss Etta Cone of Baltimore, who with her sister, Dr. Clarabelle Cone, was one of the first collectors of Matisse's work in the United States. It will be shown in Paris in January, and in London in February.

Photographic Courses

A course in "The Fundamentals of Photography" is being given at the Brooklyn Institute of Arts and Sciences on alternate Wednesdays, directed by James C. Coppola. It is designated for beginners and those who need technical instruction along such lines. For more experienced photographic artists a course in "Advanced Technique of Photography" is being given on alternate Fridays by Adolph Fassbender at the Brooklyn Academy of Music, under the institute's auspices.

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Halted

Florence Davies in an article in the *Detroit News* defended contemporary art and encouraged those who have apparently lost faith in it. "People grow discouraged about the state of contemporary art," she said, "and decide that it has all been a mistake and that there isn't going to be any such thing.

"Let us consider contemporary decorative art. Europe revolted at the old patterns and devised some new ones. Austria and Germany began it. France picked it up and added a dash of style; the United States brought over models wholesale, took to making good and bad copies and added some flourishes for good measure. Some of these things were pretty bad, as most experimental things are apt to be, and the rest of them were shockingly expensive.

"Then something happened which made anything that was expensive seem impracticable, and a good many efforts in the direction of developing a new decorative art were abandoned. The new designs were costly largely because they were still in the process of evolution, and each piece was apt to be an original model. The new forms did not emerge. Old patterns were cheaper and safer. Many adventurous little barques which had set out over the uncharted course hurried right back to shore.

"Thus a great many people came to the conclusion that the new movement had all been a mistake, and that we were going to spend the rest of our lives in the livery of the XVIIIth century.

"As a matter of fact, the artists and designers who have really known all along what it was all about have gone right on expressing the contemporary spirit and developing the new pattern in decoration without thought of retreat. The smart-alecks and four-flushers have fallen by the wayside, and a few really fine designers have temporarily abandoned their activities until such time as a spirit of courage and adventure shall once more be rife in the land."

Chester Springs Prizes

The annual prizes awarded to students of the Chester Springs Country School of the Pennsylvania Academy of the Fine Arts have been announced. The winners picked from the 16th exhibition of the school, held in the galleries of the parent academy, in Philadelphia, follow: First academy prize, Oscar Reidner (New York), for his oil, "Harvest;" second, Sara Jane Blakeslee (Washington), for "Portrait of John;" third, Robert Atwood (West Orange), for "Landscape."

The Julian B. Slevin prizes, all of equal value, were given to Pasquale Battaglia (Philadelphia), for "Along the Canal;" to Dorothy McEntee (Brooklyn), for "Still-life;" to Elsbeth Walther (Dayton), for her portrait head in plaster; and to Elizabeth Taylor (Scranton), for her portrait head in the same medium.

Gimbel Poster Prizes

For the past two years Gimbel Brothers have offered through competition to advanced students of illustration in the New York School of Fine & Applied Arts a series of cash prizes for Christmas posters. This year the first award, selected from the many submitted, went to Austin Blanck of Buffalo. Other prizes were awarded to Dorothy-May Pollok, Glenwood Landing, L. I., and Beatrice Kelley, Brooklyn.

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The Years Between

Charles Henry Collins Baker, former keeper of England's National Gallery and Surveyor of the King's Pictures, who has taken up his duties on the research staff of the Henry E. Huntington Library and Art Gallery, as told in the 1st November issue of THE ART DIGEST, will for the present devote his efforts to discovering missing links in the history of British art. It is a type of research for which he is admirably equipped by his past achievements.

In his work Mr. Baker will have the full advantage of the rich treasures in the Huntington Library, which possesses thousands of original letters written during various periods of England's history and containing valuable first-hand information relative to the authorship and ownership of works of art. Next to the British Museum collection, the Huntington is one of the most important in the world, as Arthur Millier pointed out in the Los Angeles Times.

"The noted English art critic," said Mr. Millier, "has commenced what may prove to be a life work, for he visualizes the possibility of illuminating from first-hand letters of every period many dark places in the history of English art from the Middle Ages down to the beginning of the XIXth century. His immediate task, however, is to seek information about one curiously blind spot in this story—the years between the reigns of the Stuarts and the seemingly sudden flowering of England's great art epoch, when, with Reynolds and Gainsborough, English painting suddenly took world leadership.

"In the opening years of the XVIIIth century, when Hogarth was a mere child, the groundwork of the great painting which filled the second half of the century was undoubtedly laid. But our information about this half-century is meager. To add to accurate knowledge of it is Mr. Baker's task."

Asked concerning the present day significance of a study into so distant a period of art, Mr. Baker replied that gaps in art history give a false picture of the past by making it seem that "great things suddenly happened of their own accord." This, he claims, "has never been the case. An historical gap is simply due to lack of evidence. No art stops completely and then starts again. It is always carried on. And to properly understand what is done we must see the chain of preparation."

A Pennsylvania Sweep

Competition for the three Charles M. Lea Memorial awards for 1932 resulted in a clean sweep for students of the Pennsylvania Academy of the Fine Arts. The first prize of \$200 went to A. Boyd Cruise of Lafayette, Ind.; second of \$150 was awarded to Antonio Cortizas of Cuba; and third of \$100 went to George R. Kingsley of Greenville, Tenn. This is the fourth time that students of the academy have taken the three annual prizes.

Twenty schools were represented in the competition, which included 111 drawings. These awards were established in 1917 because of Mr. Lea's interest in encouraging art students to perfect themselves in line drawing.

Mrs. Goodspeed Heads Arts Club

Mrs. Charles B. Goodspeed, collector of modern French paintings, has been elected president of the Arts Club of Chicago. Mrs. Goodspeed was a directing factor in the club's policies during its past fourteen years under the presidency of the late Mrs. John Alden Carpenter.

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[Continued from page 8]

facturer calls in an artist to design his door-mat, or coffee pot, or whatever it is, and make it beautiful, so that it will serve two purposes—function as an object of utility and give pleasure to its owner as an object of beauty. Now beauty is worth extra money. Not one of us but can testify to that, whether we collect paintings, buy neckties, or simply—well, simply see beauty like butter-and-egg men. Beauty is worth money. So, our second manufacturer, using the same dollar's worth of raw material, and with the same labor and selling costs, produces an article for which the consumer is willing to pay seven dollars instead of five—that's two dollars more. Now, going a little further, suppose this second manufacturer makes and markets 500,000 of these objects each year. The 500,000 are worth one million dollars—two dollars apiece—more than they would have been worth if the manufacturer had not called in an artist to beautify the product. The artist, through skill of his hands and the beauty and order of his soul, has created in this one instance one million dollars worth of national wealth.

"Make no mistake about this. The 500,000 objects made from the artist's design are worth this extra money just as 500,000 pounds of porterhouse steak are worth more than 500,000 pounds of flank beef, though both may be equally nourishing; just as 500,000 pairs of silk stockings are worth more than 500,000 pairs of cotton stockings, although the latter may last longer. The wealth which the artist added to the nation's store is real—it is bankable, and it is taxable. Good, hard dollars and cents.

"So, you see that the artist's brush, or the designer's pencil, is more wonderful than the philosopher's stone,—it can do better than transmute base matter into gold. Why, Botticelli's 'Spring' cost Botticelli in raw material probably not five dollars, but if the Italian government moved the picture from Florence to New York and offered it for sale, rich American collectors would form a line in the rush to buy it for one million dollars—in spite of the depression. And the humblest capable American artist can perform miracles the same as Botticelli did, though on a more modest scale.

"I have no means of making an accurate estimate—our government has not yet seen the necessity of gathering such statistics—but it may be that the artists and designers of America, by their taste and the skill of their hands, in normal times add one billion dollars each year to the nation's wealth. It must be remembered that in the lean year of 1931 American manufactures amounted to seventy billion dollars. The value that artists add is in real dollars and cents, bankable and taxable. It is a pretty big industry, art is, but we Americans do not know much about it, we have never given much thought to it, we don't know rightly how to promote it, how to make it yield twice the wealth for our country that it now yields.

"But France knows. She has a minister of art in her cabinet. She knows that when one of her painters takes fifty francs worth of raw material and makes a picture which will sell for one hundred thousand francs in Sweden, or Argentina, or in Japan or America, she is 99,950 francs richer as a nation. She knows that when a glass maker takes two francs worth of raw material—about eight cents worth—and, with the aid of an artist, turns out an article salable in Brazil for two hundred and fifty francs—or about ten dollars; or when a

tapestry weaver takes an artist's cartoon and transmutes a thousand francs of raw material into a decoration worth 50,000 francs, the industry of art is worth promoting. France is wise in the creation of wealth. America can very well take a leaf out of her book. France propagandizes the work of her artists and designers, and helps the sale of it all over the world—from gowns to modernist paintings.

"It is about time America got over her indifference. American architecture leads the world today. American painters and sculptors—if we only knew it—are in the very heart of a renaissance, a glorious American renaissance. American designers are the equal of any on earth,—and—I'm going to tell you something I'll bet few of you know. Many American designers send their best work to Paris, so it will have the Paris trademark and Americans will pay more for it. Isn't that a situation!

"What can we do about the dollars and cents of art—about this billion dollar art industry? The first thing we can do is to become thoroughly art conscious. Let us allow the artists of America to stir us and train us. Let us go to school to them,—they have a great deal to teach us. Do you know that men saw no beauty in mountains—mountains were only hated obstructions to travel—until artists revealed their beauty. Do you know that the sea was mainly an object of terror until art mirrored its charm? Let us be taught by the artists, let us become art minded, let us make our government art conscious. Let us, through our government, promote our art, proclaim it, propagandize it, nourish it. Let us do as France does."

"Portraits of Artists"

Because of popular demand the exhibition of "Portraits of Artists" at the Roerich Museum, scheduled to close on Nov. 30, has been extended until Jan. 2.

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EVENT OF NATIONAL IMPORTANCE

All members of the American Artists Professional League, and their friends, and all members of the National Sculpture Society and their friends, and all of the general public who are FOR AMERICAN ART, are cordially invited by the National Executive Committee of the League to be present at a meeting to be held in the

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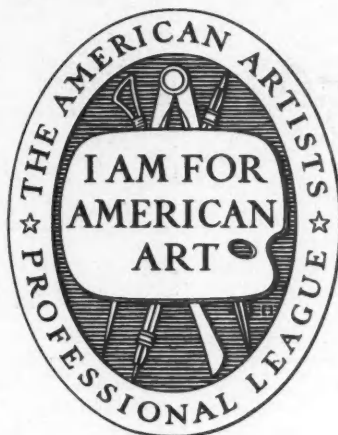
on Thursday evening, December 15th, at 8 o'clock.

The late Alfred D. Lenz, famous American sculptor, whose masterpieces are in many art museums, perfected a method of metal casting excelling all others known to us in perfection of results and at a markedly lower cost. Mr. Lenz refused all offers to purchase his formulae during his life-time. His heirs and the executors of his estate reached a decision to give this precious technical knowledge to the sculptors and bronze founders of America, provided the possessors of the formulae should never exploit the process commercially, but should be willing to give the patrons of art the benefit of the economies effected as well as the better art qualities achieved by this process.

The American Artists Professional League was selected as the agent of the heirs and of the executors for the transfer of the formulae and other document relevant to it to that society of sculptors which, in the opinion of the National Executive Committee, should administer this trust best.

The National Sculpture Society has accepted this great gift, and the formal transfer of the papers making their possession of the Alfred D. Lenz method of metal casting complete and final will be the subject of a formal ceremony at this meeting on the evening of Dec. 15th.

Immediately following the ceremonies, the League's guest of honor for the evening, Dr.



Henry A. Gardner, director of the Norris B. Gregg Memorial Laboratory of the Institute of Paint and Varnish Manufacturers of America, will give a talk, illustrated by stereopticon slides, that will give those present an idea of the pure science research back of the manufacture of paints and mediums in this country. Few professional artists are aware of the wide variety of tests that are carried on under Dr. Gardner's supervision, not only in a perfectly equipped laboratory, but under different climatic conditions, from the arctic to the tropics, from ocean to desert, from sea level to mountain tops.

This meeting will be held under the auspices of the New York Regional Chapters, Arthur R. Freedlander, chairman.

THE NEW JERSEY ANNUAL

On another page of this issue of THE ART DIGEST will be found an illustrated article on the exhibition now being held in the Montclair Art Museum under the joint auspices of that museum and of the New Jersey State Chapter of the American Artists Professional League.

Brasher, Audubon

Rex Brasher, who has spent 40 years painting the birds of North America, exhibited 75 original plates and reproductions at the English Book Shop, New York. Although Brasher lives in Kent, Conn., a three-hour drive from New York, he made his first trip to the city in 17 years for the opening of the show. He has portrayed about 1,200 species and sub-species, his plates representing all the known varieties from the North Pole to Panama. White-haired and 63, Brasher has completed the work begun by Audubon, who portrayed fewer than 500 species.

Since he started this painstaking task, Brasher has colored 100,000 plates for inclusion in his 12-volume work, "Birds and Trees of North America," which sells for \$2,400. Unlike the average nature lover's bird book, where a flash of scarlet or a brilliant blue catches the eye, he has used only the natural tints.

For years Brasher has risen at 3:30 to get out in the fields and marshes to watch for

different species. Sometimes it would take days or weeks to get a certain bird. At times he has been compelled to stand waist deep in icy water. During his long task, seeking specimens all over the country, Brasher toiled at many tasks, including road-building, pitching hay and picking berries.

Orozco Book Is Published

The Delphic Studios have announced the publication of a book on Jose Clemente Orozco containing 250 reproductions of his works, (New York; Wm. E. Rudge; \$6.00). These include the frescoes executed by Orozco for the National Preparatory School in Mexico, for the House of Piles, Mexico, the Industrial School at Orizaba, Mexico, Pomona College in California, and the New School for Social Research, New York City; also a few of the finished details for the new Dartmouth College murals.

The section devoted to his paintings, drawings and lithographs includes the series, "Mexico in Revolution." The introduction was written by Alma Reed, who also contributed a page of biographical notes on the artist.

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"Pocahontas Saving Captain John Smith." Painting, Found in Baltimore, Apparently Antedating All Prints of Subject.



"Buffalo Hunt." Date Undetermined. A Painting Notable for Its Composition in Spite of Its Technical Crudity.

A new view of an old phase of American art is reflected in the Museum of Modern Art's current exhibition, "The Art of the Common Man in America." It began several years ago and is rapidly gaining in favor. Dealing with the unconventional side of the American tradition in fine arts, the exhibition includes paintings and sculptures by amateurs from 1750 to the close of the XIXth century. The "amateurs" were house painters, cabinet-makers, farmers, blacksmiths, sailors, business men, housewives and boarding school girls.

"Many of these people," says Holger Cahill, director of the exhibition, "had little training, but all of them knew how to coordinate the activity of the hand and the eye, and had the

art of making things with their hands, an art which has declined rapidly with the progress of the machine age. A good deal of their work is to be found in the older communities of the United States. It is a varied art, influenced from diverse sources, often frankly derivative, often fresh and original, and at its best an honest and straightforward expression of the spirit of the people. This work gives a living quality to the story of American beginnings in the arts, and is a chapter, intimate and quaint, in the social history of this country.

"Folk art cannot be valued as highly as the work of our greatest painters and sculptors, but it is certainly entitled to a place in the

history of American art. When compared with the work of our secondary masters it holds its own very well. There is no doubt that these works have many technical deficiencies from the academic and naturalistic point of view, but with the artists who made them realism was a passion and not merely a technique. Surface realism meant nothing to them. It might be contended that this results from a lack of technical proficiency. The actual reason appears to be that the folk artists tried to set down not so much what they saw as what they knew and what they felt. Their art mirrors the sense and sentiment of a community, and is an authentic expression of American experience."

Puzzling a Judge

Julian Bowes, sculptor, critic and follower of Jay Hambidge, proved to be the first man to employ dynamic symmetry in a trial, when he offered as evidence a bronze bust of John Gottlieb Wendel in support of the claim of Thomas Patrick Morris that he was Wendel's son and heir to the fortune left by the Wendel family.

The bust was equipped with detachable mustache, derby hat and spectacles, which caused much merriment in court when they were removed to compare the resemblance of the bust with Morris. Bowes explained that he had modelled the bust from two photographs. "It is a three-dimensional rendering with mathematical precision of the two-dimensional proportions I got from the photographs," he said.

Surrogate Foley, visibly puzzled at the testimony, inquired whether the principle of dynamic symmetry ever before had been introduced in a court or used for identification by the police. Bowes admitted that it had not, but said it had been used by the government to identify the body of John Paul Jones, and was also employed for plastic surgery of the more drastic type.

"Every individual has his own schematic theme," Bowes answered in reply to the questioning of his methods, "like an onion, a rose or a cabbage. Just as inorganic life has a symmetry in rocks and crystals so has organic life a symmetry which is the result of the upward pull of growth and the downward pull of gravity.

"The head of John G. Wendel was made

from isometric projections based on the overall and specific measurements obtained from photographs and rendered into the Euclidian irrational for the rectangles and ratios of dynamic symmetry. The mathematics underlying the entire thematic development of the head of Mr. Wendel are morphological in their base."

However, Morris lost the case.

Father of Impressionism?

Art lovers of Hungary are rejoicing upon the return to their country of "The Loving Couple" by Paul de Szinnyei-Merse. The picture was painted in 1870 and sold many years ago through a Munich art dealer to a New York collector.

According to the New York Post's Budapest correspondent, Szinnyei was the real pioneer of impressionism, painting landscapes in an impressionist manner which created a sensation in Paris in 1863 before even Manet and Monet discovered the influence of sunshine on landscape. He won the grand prize of the Salon in Paris in the early seventies with "Majalis," showing a picnic party seated on the grass with the sun's rays filtering through the trees.

Joseph Winterich, Sculptor, Dead

Joseph Winterich, German-American sculptor, best known for his church decorations, died at Coblenz, Germany, aged 71. Born in Neuweid, Germany, he came to the United States about 25 years ago, centering his activities in Cleveland. He was a graduate of the Royal Academy of Art in Munich.

Will Low Is Dead

Will H. Low, aged 79, American artist of the old school, died Nov. 27 after a short illness. Known for 40 years for his murals, group pictures and work in stained glass, Low was one of the first painters to introduce in American art the light tones of the open-air school. His murals include 32 paintings for the rotunda of the New York State Education Building. He also did the frieze in the Legislative Library in the State Capitol in Albany. His "Aurora" is in the Metropolitan Museum.

After studying in Paris with Gerome and Carolus Duran, Low returned to the United States in 1877. He became a member of the Society of American Artists at its foundation. For twelve years he was an assistant to John La Farge. When the old Hotel Waldorf became the Waldorf-Astoria, he painted 20 panels for its great ballroom.

Both Low and his Parisian wife, whom he married during his student days, were warm friends of Robert Louis Stevenson. Mrs. Low translated "Dr. Jekyll and Mr. Hyde" into French, and intended to translate the rest of Stevenson's work, but her death intervened. It is said the artist was responsible for Stevenson's coming to America.

Low had served as instructor at the National Academy of Design, Cooper Union and the Chicago Art Institute. Through his drawings for Keats's "Lamia" and "Odes and Sonnets," Low won fame as an illustrator. In 1908 he wrote a book of reminiscence called "A Chronicle of Friendship," in which he told of his days of companionship with Stevenson and Augustus Saint Gaudens, the sculptor.



"Little Old Shops, New York"

Hassam



"Watching the Breakers: A High Sea"

Homer



"Out of the Silence"

Brush

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